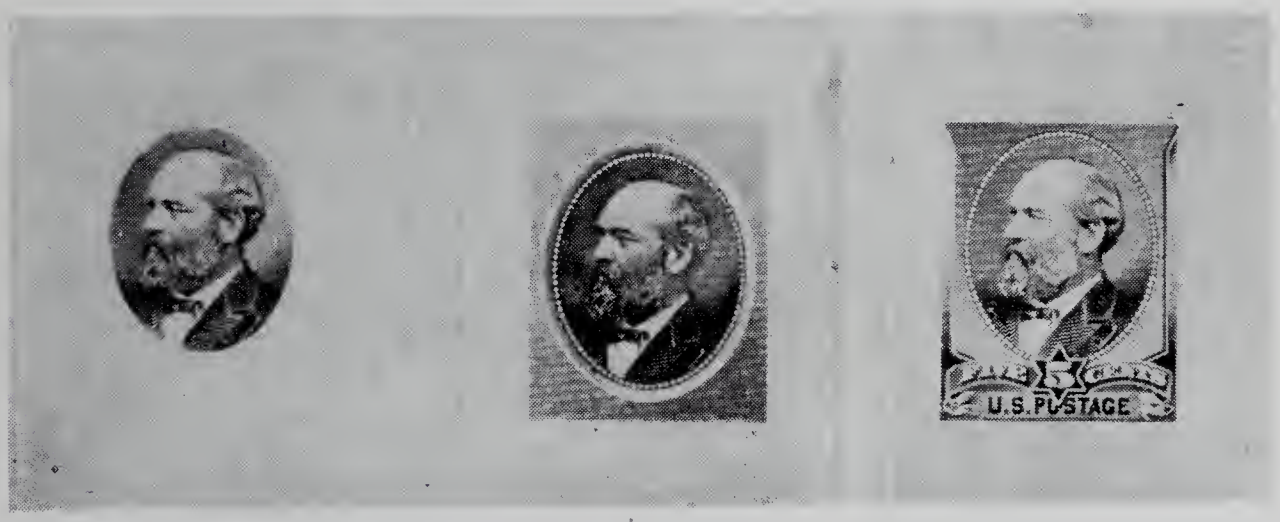
Fall, 1966 Vol. 23, No. 4 Whole No. 92

The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



The development of the 5c Garfield 1882 stamp designed by T. F. Morris and engraved by Charles Skinner. See page 157.

Official Journal of The Essay-Proof Society

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THE
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The Essay Proof Journal

Vermeil Award, Sipex 1966

Vol. 23, No. 4 Fall 1966 Whole No. 92

Published Quarterly by the Essay-Proof Society.

Editor
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Subscription Rate
$10.00 per year in advance
Back numbers are available from the Secretary. Price on application.
A sample copy will be sent to prospective members whose address is sent to the Secretary.

Advertising Rates

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue, July 15 for the No. 3 issue, and October 15 for the No. 4 issue.
The right is reserved to reject any advertisement offered.

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Inside Front and Rear Covers available in sequence on request by full page users $30.00
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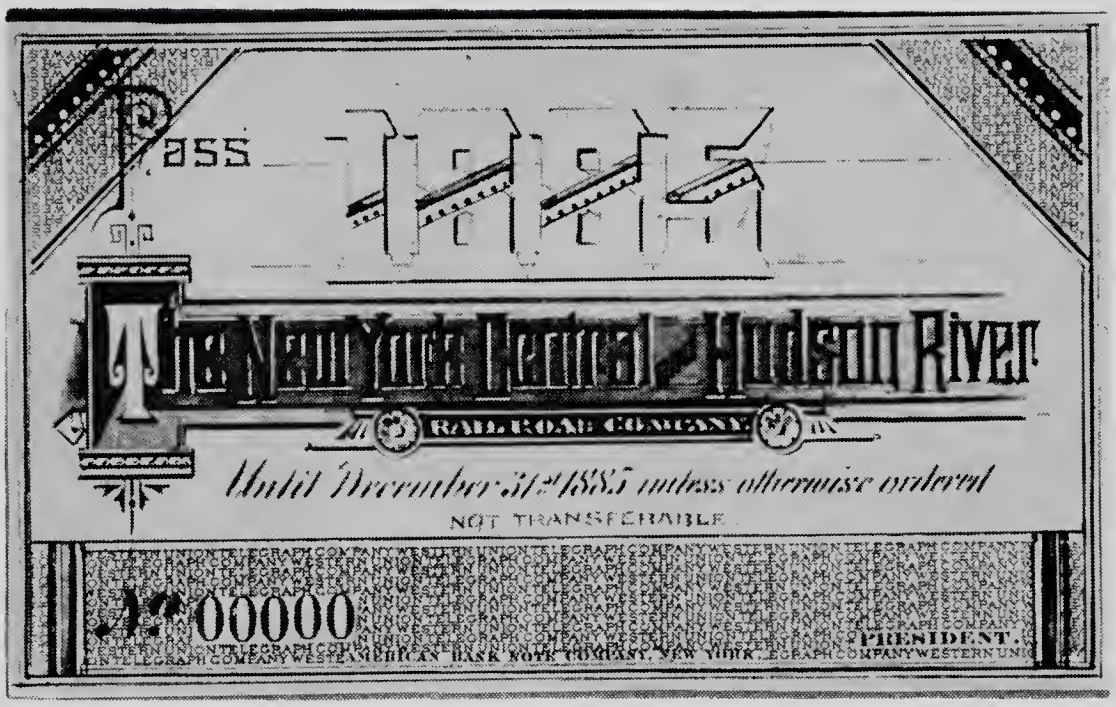
The Life and Work of Thomas F. Morris (1852-1898)

Designer of Bank Notes and Stamps

By Thomas F. Morris II

(Continued from JOURNAL No. 91, Page 129)



One of many railroad passes of Morris' design

His First U. S. Stamp Design

The other kind of beauty my father courted in that two-year period was felicitous design of U. S. postage stamps. As in every man's life, chance played an important and fortuitous part in his search for eminence in this field. His first opportunity to design a United States stamp arose because of the assassination of President James A. Garfield (1831-1881). A brief digression will place this ruthless event in perspective, both in American history and in the activities of the bank note companies.

Perspective on the 20th President

When Garfield was elected our 20th President in 1880, he had been serving an Ohio district for 17 years in Congress as a "regular" Republican, but he was barely known to the national electorate. His victory over the Democrat and military hero, Gen. Winfield Scott Hancock, was a party machine triumph; in the popular canvass only 7,023 votes out of a total of 8,891,c83 cast separated the candidates. His nomination itself was accidental. At the Republican national convention he was floor leader for John Sherman, one of the candidates of a badly split party whose National Committee Chairman was Marshall Jewell, industrialist of Hartford, Conn., and Grant's Postmaster General in 1874-1876. It was Jewell who had manuevered the transfer of the Government contract for embossed envelopes in 1874 from George H. Reay to his fellow townsmen of the Plimpton Manufacturing Company.[4] Jewell broke the convention deadlock by offering Garfield as a compromise candidate, and he was nominated on the 36th ballot.

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[4] See ESSAY-PROOF JOURNAL, Vol. 20, No. 1, Whole No. 77 (1963).

After an impoverished youth in which he worked as farmhand, carpenter and canal boatman, Garfield had won an education the hard way and graduated from Williams College at the age of twenty-five. For a while he taught Greek and Latin at the Western Reserve Eclectic Institute in Hiram, Ohio, and served as its principal from 1857 to 1861. In this capacity he also became a lay preacher and was admitted to the Ohio bar in 1859. Garfield first tasted politics in the Ohio legislature, to which he was elected as an anti-slavery state senator. Upon the outbreak of the Civil War he entered the army, rising to Major General of Volunteers by 1863, when he was elected to Congress. His political career had been much like that of dozens of other Republican orators, "regular" but not conspicuous in the party's program of radical Reconstruction and opposition to civil service reform. Garfield served in Congress throughout the corrupt Grant administrations and, though not involved personally, had an inside look at the widespread venal conduct in and outside of Congress, of which the Whiskey Ring and the railroad "land grabs" were but the more spectacular and publicized.

The term of Rutherford B. Hayes having intervened, Grant, supported by the "Stalwarts" behind U. S. Senator Roscoe Conkling (New York), avidly sought another term at the 1880 convention. James G. Blaine was his foremost opponent. After election Garfield antagonized that faction by naming Blaine his Secretary of State; Conkling and Blaine were irreconcilable political enemies. Then, before a disappointed New York office seeker shot Garfield at Washington, cutting short his active term to four months, the President earned a place in American postal history. He discharged Second Assistant Postmaster General Thomas W. Brady for involvement in the notorious STAR ROUTE frauds which bilked the Government of half a million dollars.

It will be recalled that in the mid-19th century period of rapid population growth, and before the days of rural free delivery, many new, small communities inaccessible to railroad or steamboat connections were served by bonded private contractors. The out-of-the-way places for which they handled mail were listed in the U. S. Postal Guide with an asterisk, hence the "star route" name. Many of these contracts had been let by rigged "straw bids," and many more had profited from fraudulent increases of compensation. Several of the beneficiaries were prominent politicians like ex-Senator Stephen W. Dorsey of Arkansas.

Garfield held on to the slender thread of life until September 19th. Then bitter animosities within the Republican party contributed to divergence of opinion about the appropriateness of any memorial at all. Chester A. Arthur had received the Vice-Presidential nomination as a sop to the Grant-Conkling faction and appears to have been unenthusiastic about public recognition of a short-lived President with so inconspicuous a prior political record. But decency finally prevailed and work on a Garfield memorial stamp was put into process. "The Consolidation" was then producing United States postage stamps, so the assignment fell naturally to it.

Tom Morris' design for the 5c Garfield (Scott 205) was accepted without alteration by Postmaster General Timothy O. Howe of Wisconsin, whom President Arthur had named in place of Garfield's man, Thomas L. James of New York. The Department intended to print the mourning stamp in black, but was deterred by Mrs. Garfield's distaste for black for any purpose. Brown was chosen at her request, thus involving production of the issue in the contemporaneous printing difficulties with brown inks whose color base was derived from *gilsonite,* a natural asphalt mined in the Uinta Mountains of northeastern Utah. Faulty knowledge of ink chemistry yielded a brown with asphalt base which both "filled" and corroded printing plates, accounting for the array of browns found in the stamps, embossed envelopes and surface-printed postal cards (UX8) of this era. Brown, yellow-brown and gray-brown are catalogued for the Garfield stamp issued April 10, 1882, but a wide range of shades is found, due to corrective tinkering by the ink manufacturers and pressmen with the basic inks.[5]

My father's diary entry for April 29th reads: "Salary raised to $55 per week, and promise of 2 weeks vacation, if possible." Vacation must have proven "possible," for he began painting landscapes in water color that summer in earnest.

The Garfield stamp was a first not only for my father but also in a sense for Charles Skinner, who engraved the portrait vignette. He had come to "The Consolidation" from Continental. The Garfield was his first stamp engraving under the merger; he went on to do the vignettes for seven denominations of the 1890 series and seven of the 1893 Columbians, not counting the 2c and $5 values on which he collaborated with Alfred Jones. It was the Columbian series, incidentally, which introduced Robert Savage to

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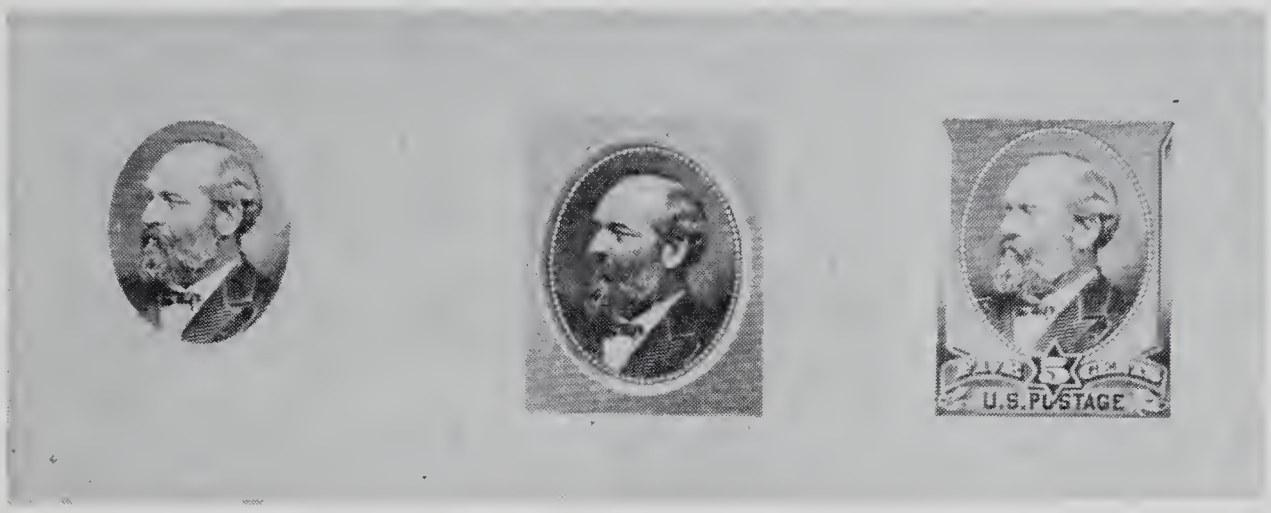
[5] See *U. S. Envelope World,* Vol. 4, No. 6, pp. 92-99 (July, 1960).



U. S. 5c Garfield, 1882: Progress of design from portrait engraving by Charles Skinner

American philatelic engraving; he is the acknowledged successor to Jones at the pinnacle of portrait and figure engraving for bank notes and stamps.

The design of the 5c brown Garfield is notable in two ways. Its lines are clean, direct and uncluttered. Only three words and two initials (18 letters in all) and a numeral-in-star-frame are used, all at the base of the design. Its total effect is almost that of a medallion in leanness and simplicity. Introduced to soften its severity is a "string of pearls" frame for the portrait vignette instead of the usual solid or colorless border. This device was not new in bank note work and had been first used in a complicated way on the 1c buff Franklin of National's 1869 pictorial issue. But its exclusive application as a portrait border proved more effective than prior efforts at a segmented frame. My father's book of proofs does not record the name (s) of the letter and frame engraver (s). Nor is it possible to distinguish the work of engravers in these branches, as can be done with portraits.

UNITED STATES OF AMERICA
POSTAL NOTE
For Less than Five Dollars. Payable in the United States only.
WILL PAY TO BEARER within three months from the last day of the month of issue
Dollars, Cents.
Postmaster.
If lost or destroyed no duplicate can be issued. Received the above amount.
Signature
FEE THREE
3 CENTS
PAYING POSTMASTER MUST
CANCELLING THIS NOTE.
POSTAL NOTE
THREE CENTS

Morris design of a 3c 1882 U. S. postal note

The 1883 Designs

Chance again played a part in my father's opportunity to design his next two United States stamps. By Act of Congress on March 3, 1883, the first-class rate for single letters was reduced from 3 cents to 2 cents. Precedent required Washington's portrait on the stamp of most common usage, so that a new 2c stamp had to be modelled. Washington was moved from the 3c denomination of the Continental 1873 series and Jackson from the 2c to a new 4c value needed for the double rate.

But this Act of Congress must have been anticipated, for my father's diary shows he began work on the Washington design February 17, 1883. His entry on March 3rd says, "Mr. Smillie [William Main] gone to Washington with the 2c postage stamp." The 4c Jackson design followed and was promptly accepted by the Department. Both stamps, the 2c red-brown (also orange-brown) Washington (Scott 210) and the 4c blue-green Jackson (Scott 211), were issued October 1, 1883. They retain the uncluttered lines of the Garfield, without arabesques and almost without ornamentation. The "string of pearls" is reduced to the lower half-oval, outside a colorless portrait frame and pendant from the upper half-oval which carries "United States Postage" lettered in full. Tom Morris' next diary entry concerning these designs is dated August 17, 1883: "Received notice from Company of increase of salary from $55 to $60 per week, which was accepted, with a verbal promise of $5 more the following year."

There is perhaps a hint of discontent in this entry. Notice of the increase was apparently followed by an interview with some officer in authority, who made an oral but not contractual commitment for an additional raise. After "The Consolidation," of course, there was almost no other place for the Government to go to for stamp work, which was remarkably lucrative. In a competitive market it was probable a winning designer would have been, as in the past, more substantially rewarded.

Unaccepted Morris designs for the U. S. 2c of 1883
Accepted design (right)

(Left) Unaccepted Morris design for the U. S. 4c 1883 Jackson (Right) The accepted design

Association with Other Artists

These October, 1883 issues signalled my father's first association with the illustrious Alfred Jones, who engraved the vignettes. Jones had been the mainstay of the Edmunds, Jones & Smillie firm which had been absorbed by "The Association" in 1858 shortly after the seven original companies were merged. It is probable he and my father had worked together on foreign bank note orders, but this was their first collaboration on a postage stamp. These designs also initiated my father's cooperative work with D. S. Ronaldson, frame and letter engraver, first for the National and then for the American company and later with the Bureau.

There certainly had been many exceptions to Tom Morris' observation in the mid-1890's that mastery of one branch of engraving was all a man could hope to achieve in his lifetime. In the earlier "tight-belt" operations of the bank note companies there were several outstanding engravers of both frame and lettering for postage stamps. How many did both in bank note work it is impossible to know. But between 1851 and 1860, Henry Earle had engraved both frame and lettering for the eight denominations of the series of those years produced by Toppan, Carpenter, Casilear & Co. of Philadelphia. Cyrus Durand (geometric lathe) and William D. Nichols (letter engraver) had each worked on the three values of National's 1861-1867 series. George W. Thurber engraved both segments for Christian W. Rost's vignettes on the 2c and 3c of the 1869 issue and for James Smillie's vignette on the 24c denomination. In the late 1880's and early 1890's, George H. Seymour joined this company of engravers adept at both branches of the art.

But Ronaldson was the most prolific dual engraver of them all. Beginning with the 10c and 30c values of National's short-lived but attractively venturesome and iconoclastic 1869 series, he had executed both frame and lettering for five of the 1870-1873 series of 11, the 1875 Zachary Taylor, the two 1883 issues, all of the 11 values of the 1890 emission, and ten of the 1893 Columbian denominations designed by Alfred S. Major. It seems probable there were production cost advantages in this double capability if the engraver was an exceptional craftsman. My father's memorandum makes it clear he believed that superior quality resulted from a division of the labor between top experts in each field. I think it notable that the superlative modern work of the B. E. & P. invariably displays the art of two different engravers for frame and lettering on the die.

When "The Consolidation" brought together such veteran bank note and philatelic designers as Macdonough, Pitcher, Packard and Joseph P. Claxton, such vignette engravers as Jones, James and James D. Smillie, Skinner, Rost, Lewis Delnoce and Joseph P. Ourdan, to say nothing of the junior talents in both fields, a glittering array of artists brought the technique and execution of miniature design to a peak of eminence.

Industrial expansion in the United States at this time brought into the company a steady flow of business for bonds, stocks and all types of commercial paper. Adding to this, contracts from Central and South American countries for currency and bonds placed a heavy load of work upon the designing personnel. During the latter part of 1884 my father makes mention of but three designs he worked on for these foreign countries; i.e. Banco National Mexico, Bank Nat. de Haiti and Imperial de Brazil. There were probably many more during that year. In my father's 1884 diary I find these brief notations:

Jan. 9, 1884—"Started Buenos Aires notes—10 models"
Feb. 7, 1884—"Finished Buenos Aires models"

The Art of Miniature Design and Engraving

Miniaturizing was achieved in the arts long before scientific invention began to take advantage of it. When Jefferson came to New York as Washington's Secretary of State in 1790, he could find John Ramage, fashionable painter of miniature portraits on porce-

Morris design of 100 cien Province de Buenos Aires note

lain, in his studio at 25 William Street. Peter Maverick was doing his engraving and training apprentices at 5 Crown Street, one block south of Cortlandt. Saint-Memin, aristocratic refugee from the French Revolution, landed at New York in 1793. He learned from an encyclopedia and after indefatigable practice how to draw physiognotrace profiles in crayon and to reduce them by pantograph to miniature for engraving on copper. Over seven hundred and fifty of them done from Boston to Charleston repose in the archives of the Corcoran Gallery at Washington. It was from his 1804 portrait of Jefferson that Charles Schlecht of the Bureau engraved the vignette of the die for surface printing of the U. S. postal card UX9 issued in October, 1886.

We tend to forget that modern photographic processes were unknown to the masters of philatelic and bank note modelling. Even the simple, large "cabinet photo" of commercial photographers did not displace the "carte de visite" size until the 1880's and relegate the green plush album with brass hinges to the bottom shelf of a parlor catch-all or to the attic. Every design for bank notes and postage stamps had to be turned out in the actual size to be produced. We find finished wash drawings of early designs of allegorical subjects for bank note vignettes by Casilear, Liebler, Macdonough and others. Final-size drawings exquisitely executed in minute detail are found in the work of Tom Morris, the 1870 stamp issue designs by Butler Packard, the U. S. Official stamps of 1873, the 1875 Newspaper stamps by Joseph P. Claxton of Continental and U. S. Revenue stamps.

Good natural light was probably the greatest boon American's new headquarters on Trinity Place brought to the engravers; the building offered an unobstructed vista across the yard of Trinity Church to Broadway at the head of Wall Street. The modelers had great difficulty with the blinding sun on that side of the building. I find the following in my father's scrapbook of verse:

The women tell me every day
That all my bloom has passed away
The locks upon my brow are few
And like the rest are withering too
The lovely sun has thinned my hair
As for my sight, I need not care
But this I know and this I feel
As onward to the tomb I steal
That hair and eyes and nose and head
I've sacrificed for daily bread.

The next entry read:

"This was written to accompany a caricature sent to the officers of the A. B. N. Co. when the modeling dept. was placed in an east room where the sun was blinding and adjoining the transfer room where the noise almost distracted us and the smell was intolerable. It accomplished its purpose!"

Morris design "Light of the Age"

Designing department at 78 Trinity Place. Left to right, Butler Packard, Lyman Fiske, Thomas F. Morris, Martha Morris, and G. F. C. Smillie

Keen eyesight was the starting point of the art. James P. Major's autobiographical notes said that at age sixty-two he returned to "my favorite branch of script engraving and so continued until warned by dame nature to rest my hard-worked eyes." Probably another reason for the lure of the sunny, colorful out-of-doors to designers and engravers was rest for eyes overworked by extremely close application. Modern medicine confirms

the scientific foundation for this curative treatment, even for near-sightedness in people under twenty-five.

True, in 1877, there was a "crank" over on Pearl Street predicting that soon dark, overcast days would not impede the work of arts and crafts needing good light. About the time Alexander Graham Bell was demonstrating to an audience of 300 in Chickering Hall how the telephone could be used to communicate with New Brunswick, N. J., Thomas A. Edison was forecasting the advent of a steady light that needed no matches, burned without odor or heat and could not be blown out by any gale. His first successful incandescent lamp was produced in 1879, the year of the bank note company "Consolidation" and of Tom Morris' elevation to direction of its Designing Department. No doubt an artist in miniature design like my father was among the thousands of curious unbelievers who stayed late after work to watch The New York *Times* building at Park Row and Nassau lighted up by direct current generated at Edison's Pearl Street central electric-power plant, completed in 1882, and the first in the world.

I have a notion my father's spirits glowed as incandescently that year when his 5c Garfield postage stamp earned him admission to the exclusive roll of United States philatelic designers.

(To be continued.)

Elliott Perry on Inks and Colors

(*Editor's Note*: The following is abstracted from a letter by the noted U. S. specialist, Mr. Elliott Perry, on the section "Materials" in Barbara R. Mueller's work "Postage Stamp Aesthetics" in JOURNAL No. 86. It bears especially on colors of pigments used by the National Bank Note Co. for 19th century U. S. stamps.)

We do know something about colors and pigments. We know that true lakes are precipitated in a pool, bath or "lake" when a mordant—commonly alumina—is added.

We also know that carmine is an animal color made from the cochineal bug, and that vermilion is a mineral color—an oxide of mercury. The old blacks were either lampblack (carbon soot) or bone-black (calcium black); after nigrosin was developed it was commonly used for or in black dyes or pigments.

The original ultramarine was made from lapis lazuli but because it was so expensive it was replaced by synthetic ultramarine many years ago. There is only one thing which is not known about the synthetic—what makes it blue!

Prussian blue is an iron salt and has been commonly used. There are many vegetable dyes, such as indigo and logwood, although they have been largely or entirely supplanted by coal-tar derivatives, such as the alizarines. When I worked in a mill some sixty years ago, indigo vats were in use for dyeing wool and woolen yarn. I remember them well. And how the blue flannel shirts would "crock" on hot days when the indigo wasn't properly set! Red necks probably had not been heard of but necks showing more or less blue were not exactly rare.

Probably the worst difficulty for philatelists is in the nomenclature. Stamps are given names of pigments, not because they contain those pigments but because a catalog editor or someone else thought they resembled the colors of those pigments. Other names are repeated, not because they are accurate, but because they have been in use so long that they have become, in a sense, wedded to the stamps. Names which are official may or may not be accurate.

(Continued on Page 165.)

On the Trail of the

Andrew B. Graham Bank Note Company

By Lt. Col. James W. Kerr

Some months ago in *Korean Philately* there was a wondering as to why the second issue of Korean stamps was printed in Washington, D. C. It is known that the 1905 records of turnover to Japan shed no light on this. Being stationed at the Pentagon with Civil Defense (got your fallout shelter fixed up?) I decided to pursue the matter. This is an account of my failure.

"Andrew B. Graham Bank Notes, Bonds Etc. Washington, D. C. U.S.A." reads the imprint on the eight stamps in question as well as on their numerous surcharged and overprinted appearances, of course. But Andrew B. Graham is not to be found in the telephone book!

So I called on an engraving firm at random and was referred to the trade organization, Graphic Arts. Their credit department reported that Graham's went bankrupt sometime in the 1920s. My next recourse was to hunt up some old-timers in the trade, and I finally found people who could recall assorted odd facts about the firm and its demise. One was the present printing referee in bankruptcy of the U. S. District Court for the District of Columbia, who gave me some valuable pointers on the pursuit of information on bankrupt firms. And what a pursuit it became! What with the fantastic rate of increase of federal records, and the scramble to house them, anything not truly ancient, or really new, is likely to be hard to find. Civil War records are easy to find, as are things from 1950 on. But anything dating from the 1920s is likely to be in any one of at least four spots in or near the District of Columbia and parts of it may be scattered all over.

Anyway, with considerable telephoning and senseless countermarching, I finally nailed down the complete file of the bankruptcy proceedings, with names of all principals and their lawyers and the disposition of all property. These leads were enough to keep me diverted for weeks, and here is what I found.

The company was founded in the 1880s or perhaps earlier. The Graham family faded from the scene about 1908, and the company changed hands, but not name, about 1913. An expansion program by the new owners led to presumable overextension and collapse. Suit for involuntary bankruptcy was filed 18 Feb. 1922; the final entry in the file is dated 4 Feb. 1926. The reference is Book 5, page 299, item #1289, Bankruptcy Docket, U. S. District Court for the District of Columbia.

Most of the property was sold at auction. The company records were returned to the president, Mr. McCarthy Hanger (of the famous artificial limb family) on 12 Jan. 1924. He died in 1949; his son told me that in going over the estate he found nothing about Grahams . . . end of one path.

The customer files were sold to another local firm on 20 Aug. 1923 for $20. This firm has changed hands several times since then, and no longer has any record of the acquisition; legally, they need keep records only 10 years. End of another path, though a previous owner was brother of a Graham officer and provided some of the information herein.

The auction records show that the final box of cuts and plates were sold to a local bank (one of the creditors, by the way) for $100 on 30 Jan. 1923. But the bank no

longer exists and recent merger records do not record it. End of another path, almost; I'm still hunting the bank through Treasury records, but even if I find the cuts and plates, they won't show why or how the King's order reached Graham's. Besides, the stamps were done on *stones,* and I don't imagine any of them were in the miscellaneous box. (A last minute checkup before publication shows that the Commercial National Bank of Washington, D. C., absorbed another Graham creditor, the Continental Trust Company, in 1929. Then it went under during the FDR Bank Holiday, closing up for good on 20 Feb. 1933. Its Federal Reserve stock was cancelled and paid off, and the bank went into receivership and its records, etc., give us no help on the Graham history.)

There was one more idea to pursue, for I remembered that one of the Southern Presbyterian hospitals in Korea when I was a boy was the Graham Memorial, or some such name. I checked out the donor's identity hoping to find a family tie linking the firm, the royal Post Office, and some missionaries, who, as has been pointed out in KP earlier, were very active in the awakening of 19th century Korea. But again there was nothing; the donor was an Atlanta philanthropist whose buildings grace several mission installations in several lands. End of another path.

This leaves us free to do some conjecturing. It is well known that the King was partial to Protestant foreigners in those days, and that he had invited U. S. help along a number of lines. Perhaps some of his early advisors, noting the intent to order stamps, or even being asked to help, wrote somebody (State Department?) who picked Graham's out through chance or personal knowledge. We do know that the Koreans would have been reluctant to turn to Japan; China was also in poor shape to help them, so the notion of an informal or semi-official query is not wild.

Andrew B. Graham was one of two fine Washington firms of lithographers in the 1890s (both are now gone). They did extremely good color work, sometimes 15 or more colors on one job. It was all stone work, flat bed reproduction (offset work started about 1910).

A recent KP noted that the firm did the 1915 U. S. Christmas seal. Interestingly enough, one of the loudest claimants at the bankruptcy hearings was the American Red Cross, which successfully filed to reclaim a supply of high grade paper stored by Graham for the Red Cross. Maybe another seal deal was in the offing?. We'll probably never

know that, either, for I chased it down at the Red Cross . . . no records thereof to be found! (They do have a nice philatelic museum, though, in case you want to visit, or even mail in some Red Cross stamp items.)

One final point. Steve Rich used to complain about all the varieties of the Graham stamps which showed up long after issue. Were they perhaps in the company files which did not survive, perhaps rescued from the incinerator by some canny and/or impetuous person?. This is not to impugn their validity, but merely to guess at the cause of the delay.

Note Added In Proof. Editor Phillips reminds me that Cap Townsend mentioned last year in *Western Stamp Collector* that in the 1890s he had encountered Koreans in Washington. Maybe they just stumbled into Graham's. He also suggests that the missionary doctor H. N. Allen, U. S. Charge d' Affaires, Seoul, for 20 years or so, notably during the '80s and '90s, might well have secured the placement of the order.

So the story is not yet closed out. There remain old State Department records to check; Korean Legation (?) in Washington records to check if they still exist; U.P.U. records of the late 1890s; and Mr. Clemencet's records in France. In July ('63) I visited the French postal authorities in Paris; I hope to produce something on Clemencet soon.

(Reprinted from the August 1963 issue of *Korean Philately,* courtesy of David G. Phillips, Editor.)

Elliott Perry on Inks and Colors

(Continued from Page 162.)

A classic example: When J. Walter Scott obtained copies of U. S. No. 74, he called them vermilion, which they are. Later they were called scarlet; I never learned why. Scarlet and vermilion are so near that No. 74 may come between them. But the official name of tl.e $1 Columbian and used in catalogs is salmon. Its color is quite close to No. 74. Who knows why some official called it salmon? He may have been somewhat color blind. John Luff probably was and never knew it or at least admitted it.

Work is being done on some phases of the color problem. I expect to live long enough to see considerable progress made. At present an attempt is being made to explain to collectors why certain color names have been used and what they mean—particularly several names which seem to cause the most difficulty.

The Essay-Proof Journal at the American Library Association Conference

For the first time since its founding in 1944, THE ESSAY-PROOF JOURNAL was shown at the annual conference of The American Library Association. At the 1966 meeting, which was held in New York City, 9,300 librarians registered, and it is likely that most of them saw the JOURNAL at the Combined Periodical Exhibit.

There were 464 magazines in 12 general categories made available for perusal, and all were listed in a complimentary check list. Our JOURNAL was listed in the Recreation category and, incidentally, was the only philatelic magazine in the Exhibit, although four other publications of numismatic interest were shown.

The entire Exhibit will be sent on loan across the country, after which it will be sent to foreign libraries through the United States Book Exchange of the Library of Congress. All members of The Essay-Proof Society should feel honored by the inclusion of our JOURNAL in such august company.

BRM

Iceland

Hesshaimer Essays and Proofs at Auction

Among the most spectacular essays and proofs in the foreign field are those done by the Austrian artist-philatelist, Ludwig Hesshaimer, for Iceland's Millenary issues of 1930 (Scott Nos. 152-166 and C4-8). Because Hesshaimer was a stamp collector, he saw to it that his original drawings and proofs pulled from the lithographic stones entered the philatelic market. The H. R. Harmer auction of April 13-15, 1966, included the following lots. Descriptions are from the auctioneer's catalog, with prices realized listed through the cooperation of Kenneth Minuse. (BRM)

A remarkable offering of original crayon drawings and ink sketches, of essays and accepted designs, as well as proofs from the master stones and printing stones, in black and various colors, including many unique and very rare items. All these sketches and proofs were drawn or annotated by the artist Ludwig Hessheimer, the famous designer of Vienna.

This is a once in a lifetime opportunity to acquire outstanding material relating to this historic issue.

Also included are some essays for an air mail issue of 3 values.

Sizes of drawings, proofs and essays, are shown in millimeters in parentheses, the horizontal measurement being given first; e.g. (35x28mm).

DRAWINGS AND SKETCHES

30a crayon drawing (220x167mm) in blue & black, Viking Ship in storm, design finally used on the 5a. Very fine, probably unique ..... (Photo) (159E) $36.00

40a same size crayon drawing in red & black, early Christian Missionary and Converts, design never used. Very fine, probably unique ..... (161E) 40.00

45a black pen and ink sketch size and design as previous lot. Very fine, possibly unique (E161 var.) 25.00

50a crayon sketch (220x167mm) in yellow & black, Gathering Wood, used on issued 25a. Very fine, possibly unique ..... (162E) 25.00

1k crayon sketch (220x167mm) in green & black, Map of Iceland. Very fine, probably unique (163E) 31.00

10k crayon sketch (220x167mm) in purple & black, portrait of King Christian X, notation "1930 Ludwig Hessheimer." Very fine, probably unique ..... (166E) 25.00

30a to 10k, same designs as previous lots, plus 5k Viking head, together on photo (175x99mm) with mat bearing notations "Wien, Oct. 1928 L. Hessheimer", very fine ..... (betw. 159-166E) 14.50

Air Post, 1k crayon sketch in blue & black of design used for issued 10a, (194mm each side), with notation "Flug Post erste skizze Hessheimer." Very fine. Probably unique ..... (C3E) 57.50

ISSUED DESIGNS, SET OF PEN AND INK DRAWINGS IN BLACK

3a to 10k Postage and 10a Air Post, compl. set of 16 pen and ink drawings on card of accepted designs (235x173mm), each signed. Fine, probably unique set 190.00

COMPOSITE ESSAYS FROM PLATE OF 3 DESIGNS IN VARIOUS STATES AND COLORS

Slightly large than issue, each being (38x29mm). The issued size is (35x25mm).

ESSAYS OF 30A, 1K ISSUED DESIGNS, AND 45A MISSIONARY

Two types of each without inscriptions in dull green, olive brown and dull blue on glazed paper (185x225mm), bearing various notations, very fine ..... (159, 163, 161, E) 60.00

One type of each, no inscriptions except "1" on 1k, in olive green, gray green and gray on glazed or Matt card. (140x255mm) with various notations, very fine ..... (159, 163, 161E) 26.00

Compl. designs in black, proof from master litho. stone, 2 types of each, on glazed paper (180x220mm), on reverse is impression of each without inscriptions, 2 types, in brown, various notations ..... (159, 163, 161 var. E) 45.00

— Same designs compl. on card (185x225mm), one side scarlet, the other pale green, bearing various notations, very fine ..... (159, 163, 161 var. E) 22.00

— Same design in gray green on card (185x225mm), bearing notations, very fine (159, 163, 161 var. E) 18.00

COMPLETE DESIGN ON GLAZED PAPER (185x225mm)

Design in brown black, small faults in T margin, ms. notations "grosses format Wien 1929 Ludwig Hessheimer's", fine ..... (159, 163, 161 var. E) 17.00
Design in olive, similar ms. notations, fine ..... (159, 163, 161 var. E) 17.00
Design in dark green, very fine ..... (159, 163, 161 var. E) 17.00
Design in bright green, very fine ..... (159, 163, 161 var. E) 19.00
Design in bright blue, very fine ..... (159, 163, 161 var. E) 19.00
Design in deep blue, very fine ..... (159, 163, 161 var. E) 19.00
Design in deep brown, very fine ..... (159, 163, 161 var. E) 19.00
Designs in green, brown, black brown and black, on glazed paper (145x220mm or larger), each with horiz. perf. betw. stamps, some small faults, generally fine ..... (159, 163, 161 var. E) 42.00

PROOFS OF THE ISSUED STAMPS FROM THE MASTER LITHO STONES

The master litho stone showed all 16 designs, on it, each (56x41mm), except the air post which is (53mm each side). From this stone, a transfer was made to another stone, the secondary stone on which the designs were reduced to the actual size as issued.

The following 12 lots are proofs from the master or secondary stones.

MASTER STONE

3a to 10k Postage compl. (56x41mm) and Air Post 10a (58mm each side), black proofs on glazed paper, from single stone (245x186mm), very fine ..... (152-66; C3P) 52.50
— A similar proof in black, but the 40a has the flag hand painted in blue, few marginal faults, fine ..... (152-66; C3P) 52.50
3a and 35a black proofs, mounted on photos of other suggested designs for the issue, with photos of issued stamps, fine ..... (152, 160P) 26.00
3a to 10k and Air Post 10a in issued size, black proofs on card, from the secondary stone, from which the printing stones were made ms. "2 Urduke der Strichplate" at T, "und von original stein gedruckt! Erste Probeabzuge der Strichplatte Wien 5 Aug. 1929 Ludwig Hessheimer," very fine ..... (152-66; CP3) 50.00

SECONDARY STONE

3a to 10k and Air Post 10a, compl. set, proofs in bright green and light blue on thin wove paper, o.g., tiny marginal faults, fine ..... (152-66; C3P) 27.00
— Proofs in green and dark blue on thin wove paper, o.g., tiny marginal faults, fresh and fine (152-66; C3P) 50.00
— Proofs in deep blue and light brown on thin wove, o.g., tiny marginal faults, fresh, fine (152-66; C3P) 42.00
— Proofs in light red, and lemon yellow on thin wove, o.g., tiny marginal faults, fresh, fine (152-66; C3P) 46.00
— Proofs in dull brown on Japanese paper, very fine ..... (152-66; C3P) 25.00
3a to 10k and Air Post 10a, compl. without inscriptions, proofs in green and pale blue, on glazed and Matt wove paper, 2 diff. sheets, both with Ms. notations and initialled "H" (Hessheimer), fine ..... (152-66; C3P) 37.00
— Issued designs with inscriptions, 2 diff. proofs in blue, and dark gray on matt wove paper, initialled or signed Hessheimer, very fine ..... (152-66; C3P) 37.00
— Similar proofs in dark violet and in red & blue, 2 diff. sheets, both with 40a flag dark blue, first o.g., latter Matt wove with Ms. notes, minor marginal faults, fine ..... (152-66; C3P) 50.00

The following 23 lots are plate proofs from the printing plates of 120 subjects (12x10).

3a, 5a, 50a and 10k, 16 in trial colors on gummed paper, incl. pairs, strips, etc., fine (152, 153, 162, 166P) 19.00
3a violet, B sheet corner blk of 12 (6x2) on gummed side of blk of 40a red & blue, few faults, generally fine ..... (152+161P) 11.50
5a slate green center only, compl. sheet of 120, on yellowish wove some folds betw. designs, fine (153P) 31.00
15a deep ultramarine, compl. sheet of 120, perforated, some folds and separations, signed "Ludwig Hessheimer fecit 1929," generally fine ..... (156P) 80.00
25a brown & blue, without inscriptions, compl. sheet of 120, with ms., "farben unde papierproben H" on B margin, some folds and creases, generally fine ..... (158P) 70.00
25a brown, compl. sheet of 120, with Ms. "7-10-29" etc., some folds but generally fine to very fine (158P) 90.00
40a slate green, compl. sheet of 120, few marginal creases and folds, generally fine to very fine (161P) 50.00

40a red, compl. sheet of 120, in red double impression, one inverted, with Ms. Notation "Fehldurck", etc., "H," some minor creases and folds, generally fine to very fine ..... (161P) 85.00
40a blue flag only, compl. sheet of 120, with Ms. "Plate 2 H., probe" some folds and reinforcements, generally fine ..... (161P) 40.00
40a red & blue, compl. sheet of 129, minor creases and faults, generally fine ..... (161P) 52.50
40a red & blue, blk of 4 and horiz. pair, double impression of red, o.g., very fine ..... (161P) 15.00
40a red, dark blue & slate gray, compl. sheet of 120 with Ms. "22/10.29 H" etc., some minor marginal faults also folds, generally fine ..... (161P) 52.50
40a red, dark blue & slate gray, last color inverted, blk of 16 (4x4), o.g., minor faults, generally fine ..... (161P) 17.00
50a cinnamon, BL corner blk of 9, o.g., some folds betw. stamps, Ms. date "26/9.29 H" etc., generally fine ..... (162P) 62.50
1k gray green, no inscriptions, compl. sheet of 120, some minor marginal faults or folds, Ms. "23.9.29 H," etc., generally fine ..... (163P) 62.50
1k olive green, compl. sheet of 120, minor marginal faults and folds betw. stamps, generally fine to very fine ..... (163P) 62.50
1k olive green & gray green, blk of 4, o.g., gray green color displaced to L., very fine ..... (163P) 21.00
— Compl. sheet of 120, T corner stamps damaged and other minor faults, generally fine ..... (163P) 52.50
— Perforated sheet of 120, part of T margin missing and other minor faults, generally fine. Est. Cash Val. $75 ..... (163P) 52.50
10k dull rose, 2 blks of 4, 2 blks of 8, one with date "25/9.29" in B margin, etc., generally fine (166P) 40.00
10k dull rose, R marginal blk of 16 (2x8), o.g., some creases, generally fresh, fine ..... (166P) 28.00
10k magents & dull rose, blk of 4 and single, dull rose color displaced o.g., close at sides, single is L marginal copy, genarally fine ..... (166P) 14.00
Air Post, 10a gray blue, no inscriptions, compl. sheet of 200, vert. and horiz. crease through centre of sheet, otherwise fine ..... (C3P) 140.00
— 10a ultramarine & gray blue, compl. sheet of 200, perforated ungummed, B row of perfs double, one inverted, minor faults, generally fine ..... (C3P) 125.00
Air Post Official, Pjonustumerki opt. in red, compl. setting of 120 opts on yellowish wove, some folds, otherwise fine ..... (Opt. for type A15) 50.00

ESSAYS FOR MILLENARY AIR POST ISSUE

ORIGINAL CRAYON OR PEN AND INK DRAWINGS BY LUDWIG HESSHEIMER

50a red & black crayon drawing (220x167mm), female figure and plane "Island" in T panel, very fine, probably unique. ..... (C7E) 60.00
50a black pen and ink drawing (230x170mm), similar design "Island" in B panel, very fine, probably unique (Photo) (C7E) 52.50
50a blue gray & black watercolor and ink drawing (230x167mm), showing plane between clouds over ocean, very fine. Probably unique ..... (C7E) 67.50
1k red & black crayon drawing, (220x167mm), showing plane and sailing ship, no country name, B panel blank, very fine. Probably unique ..... (C8E) 70.00
1k blue & black crayon drawing (230x167mm), large plane over ocean, "Island" etc., in B panel. Very fine, probably unique ..... (C8E) 60.00
1k green & black crayon drawing (220x167mm), showing plane over ocean between clouds, "Island" etc., in T panel. Very fine, probably unique. Similar to lot #1803 ..... (C8E) 67.50
1k black, pen and ink drawing (223x170mm), plane over harbor, "Island" in T panel. Very fine, probably unique ..... (C8E) 52.50
1k gray blue & black watercolor and ink drawing (233x170mm), showing large plane over ocean, similar to previous lot. Very fine, probably unique ..... (C8E) 52.50
5k yellow & black crayon drawing (235x170mm), showing wing spread eagle, sun in background, "Island" etc., in T panel. Very fine, probably unique 75.00
5k gray blue & black watercolor and ink drawing (220x170mm), similar design as previous lot, but "Island" in B panel. Very fine, probably unique 60.00
5k red & black crayon drawing, eagle on rock facing clouds and sun, (220x167mm), "Island" etc., in T panel, very fine, panel probably unique 100.00
5k black pen and ink drawing, (220x167mm), similar design as previous lot, "Island" in B panel. Very fine, probably unique 75.00

'Banksia' of Australia's Flora Set is a Honeysuckle

The Banksia 2/5d issue of March 1960 by Australia, named in honor of Sir Joseph Banks who collected the first specimens at Botany Bay in 1770, is also known popularly as the honeysuckle. The design was by Margaret Stones.

Essay-Proof Exhibits at SIPEX (II)

The following detailed descriptions of members' exhibits at SIPEX were written by the members themselves. If any other members have been overlooked, they are invited to send their exhibit descriptions to the Editor at once.

Charles A. Fricke (family tree of proofs of the first issue postal cards, vermeil award)—The four-frames original exhibit at SIPEX was created to show the major aspects of research that had been done on the first issue postal card. The three phases consisted of the initial plating of the 72-subject plates, the establishing of the chronological relationship of proofs, and the use of the transistive relationship of the family tree of proofs to determine which subject plates were on which form.

The first frame was divided into two groups. The first eight pages consisted of the initial research of identifying the basic and progressive plate flaws in each of the 72-subject plates and the method of indexing the flaws by subdividing the design into five basic categories. This was illustrated by the pages showing each category indexed according to an established system developed for locating each flaw. The 72-subject plates were illustrated by a page showing a photograph of these plates.

The second portion of the first frame was used to show the family tree of proofs and the tabular listing which resulted from the comparison of proofs from the same plate to establish time of printing, using as reference my master collection of over a thousand copies showing the earliest date for the various progressive plate flaws in each of the 72-subject plates. Also included were two pages for proving by the use of ultraviolet light that certain of the Brazer listings for normal color proofs were actually trial color card proofs. The last page of the frame was related to the identification of the secret mark for master die proofs, all of which is original research.

The second frame consisted of a matrix and the showing of the examples of the various proofs used in determining the transistive relationship, which was used as a means to state which subject plate was on each form. The matrix was an elaborate method for comparing the listing of the various types of proofs against the known subject plates by which they were identified. Thus: if a certain type of proof (for example a trial color card proof in blue) had been known to exist and that there were ten copies from ten different subject plates, it could be stated that they were near each other (on the same form), and also that another proof (for example a trial color card proof in green) had been known to exist and that there were six copies from six different subject plates, it could be said that they were near each other (on the same form). Now if the same subject plate was included in each of the two groups, then it could be said that the totals of all the proofs (each subject plate) were near each other for a total of 15 plates. Thus, using the same transistive relationship for all the other proofs listed a matrix was used to show the cross referencing and the summary for identifying each of the 36-subject plates that were on each of the two forms.

Several other types of listings were used in the chart, such as the big-hole variety (four-subject plates), the two known multiples of proofs, production samples, etc. The proofs were listed using a reference letter which was used in the group of proofs shown just below the chart to enable the viewer to see the various types of proofs used in the research. Included was a copy from the master die also, showing the secret mark.

The third frame consisted of 36 copies of the issued card, each being identified by callouts showing the plate flaws. The cards were arranged in the center and framed to illustrate the form of 36 plates (form no. 1). Around each side were pages showing the method of comparison used to determine the chronological relationship for the family tree of proofs. The fourth frame was identical to the third and showed those subject plates assigned to form no. 2, as determined by the transistive relationship and illustrated by the matrix.

It is interesting to note that each of the various aspects of the original research were shown related to each other by the methods of indexing, referencing, callouts and framing. In addition, the unique method of using the transistive relationship is, as far as I know, the only known case where this method has been used to determine the form assignment of each of the 72-subject plates (36 to each form).

Fred P. Schueren (U. S. 1869 issue, silver award)—Highlights included essays, proofs, exceptional covers and varieties. The essays embraced color varieties, imperforates, blocks, proposed and accepted designs, and paper and experimental printings for the first of the bi-colored issues.

The proofs were well represented by a complete set of small die proofs prepared for the 85 special albums in 1904, plate proofs on card and India paper and a comprehensive selection of blocks in shade varieties. The scarce large die proofs were shown for the 10c and 30c values. Other interesting proofs were a set of the inverted frame errors. The Atlanta color trial plate proofs of 1881 were well represented by color combinations of the higher bi-color values, which made for some colorful frames.

Mrs. Ethel B. McCoy (Trans-Mississippi issue, gold-silver award)—The essay-proof material consisted of sets of large bi-color die essays on small card, large bi-color die essays, small die proofs on wove paper, large die proofs in normal color, small die proofs on pale cream, soft wove paper, printed for the 1915 San Francisco Exposition.

For the 1c denomination there were a progress vignette die essay on India paper die sunk, dated March 10, 1898, and a trial color die essay on India paper with incomplete engraving, no second inner line in the numerals and insufficient shading on the leaves of corn.

Six trial color plate proofs for the 2c stamp on cardboard in various colors were included, as was the following material for the 4c: a progress vignette die essay, fourth state of die; trial color die essay in dark red and black; two trial color die essays, one in dark green and black and one in duck green and black.

A progress vignette die essay in the third state of the die represented the 10c denomination. A progress vignette die essay dated March 28, 1898, fourth state of the die, and a large trial color die proof in black, #361148 at the bottom, represented the 50c. The $1 was represented by a progress vignette die essay dated March 30, 1898, fifth state of the die.

For the $2 denomination there were a trial bi-color die essay in red and black, a trial bi-color die essay in brown and black (both showing the vignettes eventually used for the issued stamp), a large bi-color die essay showing the $2 frame and the 2c vignette, and a bi-color die essay showing the $2 vignette in the 2c frame.

Henry H. Frenkle (British India prior to 1900, bronze award)—Most interesting in essays and proofs was a comprehensive showing of the fourth printing (out of five) of the 4 anna 1854 bi-color stamp in singles, pairs and large multiples, on and off cover, inclusive of retouches both of the head and the frame die, and backed up by sheets and large blocks of the essays and proofs of this stamp together with reprints made by the authorities for various official purposes. The essays and proofs were shown on a large variety of papers, watermarked on India paper, British papers and unwatermarked on a large variety of stocks. Some of the watermarked varieties, especially, exist only as single sheets or perhaps as two or three sheets, making them very desirable.

C. M. Jephcott (early British North America issues, gold award)—The exhibit consisted of ten frames of 16 pages each showing essays, proofs, and stamps and stamps on cover. The first five frames consisted of the Pence and 1859 issues of Canada and included a copy of the rare Sanford Fleming essay of the 3d., the American Bank Note Co. sample sheet, plate proofs of each value in blocks of four and imperforate stamps of the 1859 issue in pairs or blocks.

One frame showed the Pence issue and Connell stamp of New Brunswick including plate proofs, reprints and two examples of the compound die proofs. The Nova Scotia exhibit, in one frame, of the Pence issue contained complete sets of the rare die proofs with uncleared corners, plate proofs and reprints.

The frame showing the stamps of Newfoundland contained mint and used examples of all values of the scarlet-vermilion and orange shades. The last three frames consisted of the Pence issue of Prince Edward Island and Pence and Cents issues of British Columbia, including die proofs of the 5c and 10c values in black.

George Slawson (U. S. postal cards from essays of 1872 through cards of 1885, vermeil award)—The exhibit covered cards UX1 through UX8, and consisted about ninety per cent as essays and proofs, including all those ever listed in The Essay-Proof Journals to somewhat over ninety per cent completion (barring those which differed only in watermark, smooth cardstocks vs. rough, and on the UX4 varieties no more than three or four pages of each design. In UX5 and UX7 only a few pages of the shade varieties of trial colors of each were shown). The collection as exhibited did contain over a hundred items of which only one copy has ever been reported, including 11 of the 12 original known drawings of essays for this group.

Rae D. Ehrenberg (proofs and color trials of State Department stamps, gold-silver award)—The second part of the exhibit of primary interest to Essay-Proof Society members, was a showing of proofs and trial colors of the State Department. It consisted of complete large and small die proofs, plate proofs on India, including complete sheets of the dollar values and plate proofs on card including complete sheets of the dollar values and half sheets of the inverted heads. Trial color die proofs of the $2 value from the original die, also Goodall trial color die proofs and Atlanta trial color plate proofs were shown. The exhibit also included the die proof of the $2 frame, flanked with the tablets of $5, 10 and 20.

Joseph G. Reinis (U. S. City Despatch Post, silver award)—The origin of the design of the first adhesive was shown by original complete engravings done for stock certificates and paper money. Die proofs in trial colors and impressions from the damaged die were also included in the exhibit.

Robert H. Pratt (Newfoundland philately 1855-1949, bronze-silver award)—This exhibit consisted of 160 pages of selected Newfoundland proofs, essays and specimen stamps from the 1857 issue through the last issue of 1947.

The Editor's mother points out pages of interest in Dr. Blanchard's and Mrs. Ehrenberg's SIPEX frames.

The early Perkins Bacon die and plate proofs, many of which are rarer than the stamps, but not as high-priced, and the 20th century Perkins Bacon reprints took over the first frames. A recent discovery of a second die essay for the 3d. was in one of the frames. New discoveries of the "Cancelled" pence issue stamps were also shown. Only six sets of these stamps were printed.

The American Bank Note Co.'s 1865-77 issues were well represented by complete "Goodall" proofs. Plate proofs of all issues were also shown. Several rare die proofs were in one frame. The "Jeens" Seal and Codfish and recently identified 1880 reprints were shown. The essays of unissued values were included, as was the derivation of the 10c die. Several rare complete bank note company "trade sample" sheets were shown. British American Bank Note die proofs and essays filled several pages.

The 1910-11 lithographed and engraved "Guy" issue was exemplified by scarce die proofs, lithographed "stone" proofs, rare trial color proofs, and complete plate proofs in trial and issue color of the engraved issue. A watermarked 6c lithographed plate proof, newly discovered, was also shown.

Photographic essays of the 1911 issue of which duplicates exist only in the De La Rue files were included. Trial color proofs by De La Rue of the 1923 issue were shown. The 1928 issue featured trial color sets and die proofs in black and color.

The Perkins Bacon issues from 1929 onward were represented by progressive die proofs of selected values, die proofs on proofing and stamp paper, and the scarce essays. Die proofs in color used as trial color samples were shown for the 1931 issue. The air mails were well represented.

The 1932 issue featured the 6c Princess showing the original picture from which the artist worked to the final plate proofs. Other values were shown in progress die proofs which illustrated the progress of the engraver. Progress proofs showed the transition of the 2c from Die I to Die II for rotary plates. The watermarked set of die proofs appeared in full color.

The Gilbert issue included selected progress, die and plate proofs. A unique photograph illustrated proposed essays of stamps for Newfoundland and other countries to honor King Edward VIII. These, by De La Rue, were never issued, of course.

The 1937 "long" Coronation issue was represented by selected progress trial color and final die proofs. Certain 1938 proofs were also shown. The 1941 war issue, now known to have been printed by Waterlow & Sons from old dies of Perkins Bacon, was exemplified by new engraved dies and new dies made from old rollers. The final page showed a die proof of the 1947 5c stamps.

Mortimer Neinken (U. S. 1c 1851-59, gold medal)—The 1c exhibit contained a complete set of die proofs of the 1851 issue which were made for the 1915 San Francisco Exposition. In addition there was an India card proof of the 1875 reprint plate and an 1861 essay, catalogue no. 40-E-A1. The important items in the proofs were two original plate proofs on stamp paper in black. These proofs have cross-hatch black ink lines, both vertically and horizontally, about an eighth of an inch apart.

Falk Finkelburg (U. S. 1861-67 issue essays and proofs, vermeil award)—1c: one page of original die proofs by Toppan Carpenter, including a large die proof die sunk on card. Next a page of the National Bank Note Co. Premier Gravure plate proofs in singles in blue and trial colors in ultramarine on both India and stamp paper. In the September issue were a large die proof and small die proofs of the 1903 and the 1915 printings. A page of plate proofs included the Atlanta trial colors. The die proofs with coupon attached covered the next three pages, followed by two pages of plate proofs of the same, complete as listed in the Brazer handbook of essays. Four pages of the one cent on the patented starched papers. Trial colors in blocks of four and many in plate number blocks of 12.

2c: the Black Jack in a large die proof, a hybrid die proof, a page of blocks on pelure papers, another page with two blocks of experimental trial cancellations.

3c: Premier Gravure die proofs in normal and trial colors, also plate proofs of all the shades, including a block of four and one of eight. The September issue also contained die proofs in normal and trial colors. Plate proofs on India in shades and in blocks of four, card proofs of the five printings and the Atlantas. Then several pages of trial color plate proofs in various colors and papers.

5c: one page of original die proofs, including one die sunk on card by Toppan Carpenter. One page of the Premier Gravure, including trial color die proofs; also the rare 1915 printing. The September issue contained die and plate proofs on both India and card and many blocks of four.

10c: Premier Gravure proofs of the vignette only in black and a block of four plate proof on India. September issue—three large die proofs in shades of green, a trial color die proof in black and a copy of the small die proof of the 1915 printing; also plate proofs on India and on card.

12c: one page of two large die sunk essays in black by Toppan Carpenter. Of the Premier Gravure, a large die sunk proof and two small die proofs including the rare 1915 printing plate proofs on India, including a block of four. Of the September issue, two large die sunk trial color proofs in red-brown and scarlet, one large die sunk proof in accepted color, also plate proofs on India and on card in blocks of four.

15c: large die proof in black and several in various trial colors, also plate proofs on India and on card and the Atlanta trial colors.

24c: Toppan Carpenter was represented by various essays including one die sunk proof. In the August issue there were several trial color die proofs and plate proofs in blocks of four. An interesting page of two die proofs in black showing the Type I and Type II. Another page of die proofs in various shades of violet including the 1915 printing. Another page of the 24c in plate proofs in singles and blocks of four, including a plate number block of 12. This value was concluded with a page of Atlanta proofs in blocks of four and a block of 8.

30c: The August issue was represented by two trial color die proofs, a page of small die proofs and a plate proof in block of four. The September issue had a large die and a small die of the 1915

printing, a page of plate proofs in blocks, including a plate number block of eight; also a page of Atlantas including a set in blocks of four. One page with two trial color die proofs showing Types I and II.

90c: one page of die essays by Toppan Carpenter, including a die sunk proof. In the August issue there was one page with three trial color die proofs and one page with normal color plate proofs, including a block of four. In the September issue there was a page of die and plate proofs, including a small die proof of the 1915 printing and a plate number block of 12.

The above proofs were followed by several pages showing grills and essays of grills in various forms.

France and Colonies Proofs

A Commentary

By Robert G. Stone

(*Editor's Note*: The following is an abstract from correspondence with Mr. Stone about the confusing definitions given to these proofs of many names.)

The French engravers are now required to turn over to the government all the proofs they pull in the course of the engraving, but I wonder what happens to these. The official control seal on the proofs really doesn't mean much to me, although it is possibly true that prior to 1959 some of the engravers pulled a lot of proofs carelessly just to have some to sell. The control seal is supposed to stop the possibility of additional quantities being made to order for philatelic purposes. So far as I can see, the 18 that the government now makes are largely for philatelic purposes, so what is the difference?

The hardened-die proofs are always supposed to be different (due to the effects of the hardening process and the addition of the numeral of value). This is not necessarily so; I have compared some secondary die proofs (with numeral) with original die proofs and could find no difference in impression greater than one sees between different proofs of the same unhardened die. However, it does seem to be the usual practice in France (since the War) to make proofs of secondary dies with numeral value in issued colors—the so-called deluxe proofs, in quantities of several hundred or more. But I have some sets of color trials of recent issues as well as pre-War which are without value and in rather considerable quantities, which must have been from the hardened die.

Of course, lately the many color trials for the stamps from three and six-color presses are all plate proofs. I personally don't see any great crime in the fact that the French PTT makes a lot of the secondary die proofs for purely presentation purposes. The only point to press about these is that they have practically no philatelic significance because they tell nothing about the process of stamp production or the history of the stamp. This leaves them only with an aesthetic and investment interest.

The business about the numeral of value indicating secondary die is not very dependable, as many if not most of the commemorative issue dies that are issued in only one denomination have the numeral engraved on the original die, and a proof without the numeral is merely an unfinished proof.

If some philatelic students would make a good catalog of all these French proofs, the confusion would end, but nobody in France is interested, least of all the dealers. The French catalogs (Maury, Yvert, Ceres, Berck, etc.) do list many of the de luxe proofs and the bloc-feuillets, but the quantities of these happen to be sufficient to make a market with continuing turnover and the dealers often have some stock.

The 8 plus 4 centimes value (Scott No. 318) in Netherland's 1957 Child Welfare issue was adapted from a canvas by Jan Sluytters (1881-1957), a Dutch artist. The child depicted on this stamp is his daughter.

Postage Stamp Aesthetics

The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from Journal No. 89, Page 34)

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Establishing The Standards of The Art

The artistry of a utilitarian object is evaluated according to the triple standard of suitability, simplicity and beauty. Although the artistry of a postage stamp is amenable to the same test, the addition of several other standards yields more exact results. The most important of these is clarity: Art as communication is not lessened as art. A stamp must show its function, its official nature and its value in a simple, direct, unmistakable manner.

Second, appropriate scale of the design in relation to the size of the stamp must be maintained. Third, integration or unity of all design elements is essential for harmony. Fourth, the design must be reasonably secure from forgery. Fifth, impact or psychological effect must be obvious and immediate in those designs intended to influence thought as well as to prepay postage.

Flatness has been added to the list of standards by some artists who believe that the essentially flat type which must be combined with the pictorial image plus the smallness of the stamp make illusions of depth or perspective undesirable. Certain slick, "modern" designs with a flat effect have unduly swayed their judgment. A study of the many successful three-dimensional restless designs disproves their contention. The use of perspective or systematic distortion eliminates the paper and opens up the space behind motifs ranging from portraits to landscapes.

Recognizing The Art

When you select a stamp for analysis, you unconsciously make predictable observations of the creative expression, graphic statement and technical achievement. These cover three aspects of the image: the design, the engraving and the reproduction. The design, aside from an initial overall impression, first strikes you as ordinary or unusual. Note its size, shape and proportions. Check the distinctness of the essential inscriptions. Is the wordage at a minimum, or is it excessive? What is the quality of the lettering? Are the styles compatible? Observe the frame and ornamentation for adequacy and decorative qualities. Does the amount of detail in the central motif or vignette seem excessive or divisive of the center or interest, or is it a good example of the effective use of space?

The engraving of the design, basic to all intalgio, relief or photogravure printed stamps in some degree and to several lithographic issues as well, is considered excellent if it has sufficient contrastiness or perspective in depth, variety in line structure, economical use of white space and careful attention to detail. Reproduction is adjudged by the richness and suitability of color and control of inking.

On the negative side, a design should not be obscured by excessive symbolism and allegory; it should not have too much detail or mix metaphors. It should not be reproduced directly from a photograph. Most important, it should not be an inscrutable abstraction. Postage stamp design must meet the needs of those people who always look for a likeness in a painting, a rhyme in a poem or a song in a symphony.

A check list of the predictable observations assists in the recognition of the art; you always find something new every time you look. Perception is a process which must be learned:

A. The Framing

1. Is it existent or non-existent in the interior as well as the exterior of the design?
2. Is it suggested by an arrangement of wording or of lines?
3. Is it well-proportioned and in balance with the rest of the design?
4. Is the ornamentation appropriate, characteristic and in style and scale with the subject?
5. Does it unify and bind the entire design while remaining subordinate to the subject?

B. The Lettering

1. Is it in reverse or solid color?
2. What type faces are used and are they compatible?
3. Is it in a free or boxed arrangement?
4. Is it segregated or overlapped into the vignette?
5. Is it well proportioned in relation to the rest of the design?

C. The Vignette

1. What is the classification of subject matter?
2. What is the proportion of the width in fact to the height?
3. What are the boundary lines and how are they achieved?
4. What is the assumed vantage point of the observer?
5. In what type of balance are the objects in it?
6. How many dominant elements are there?
7. Is repetition and rhythm present through the use of multiples of a single motif or continuous movement of lines?
8. Are the lines repetitive, contradictory or transitory?
9. Is the background area used as a means of emphasis?
10. Is there a central grouping of objects for emphasis?

Success depends on what is said and how it is said. A postage stamp should be visually pleasing first, emotionally stimulating or intellectually satisfying second. It must transcend the limitations of function and size by exploiting its aesthetic possibilities. Breathtaking microscopic execution alone has little merit. A stamp is not a miniature painting applauded because it shows the same details as a large canvas. Its myriad details must be integrated into a design with the total effect of unity. The precision with which the details are executed intensifies reaction to the design subject by investing it with a magic concentration.

Recognize here an art of design, an art in which intellectual ability predominates. It is not a fine art if a fine art is that which disinterestedly converts feeling into form, which sublimates skill into contemplation. True, some postage stamps do just that, but a postage stamp primarily alters man and his environment for the convenience of common life. It is functional; it is applied; it is an art of service. There are no classes of objects which can be considered artistic as a whole, no categories which can be dismissed as entirely inartistic. There is no unique technique in any art form, postage stamp or otherwise, that automatically predicates artistic results. Artistic value exists in the aesthetic judgment that recognizes it—you.

Judgment is the recognition in a work of certain general principles described as aesthetic values—beauty. According to Santayana, beauty is the expression of the ideal, the symbol of divine perfection, the sensible manifestation of the good. Values are actual experiences of what is liked; ideals are concepts of what ought to be values. Evaluation is the process of judging a value by a norm, its ideal. A study of aesthetics shows how

the common liking, the values, of sensuous appearances may grow into instructed liking through knowledge and training. The pleasant feeling of common liking rises to a state of connoisseurship by long acquaintance with the best. A good critic becomes a second creator.

Acceptance of The Art

Philatelic acceptance of the possibility of art in the postage stamp dates from 1940, although design criticism reaches back to 1869 when collectors roundly berated the regular issue of that year, U. S. types A36-43. This acceptance has been manifested through scholarly papers by Deoch Fulton and Oswald L. Harvey in the annual American Philatelic Congress books and in The Essay-Proof Journal, organ of The Essay-Proof Society. In Britain John Easton is the acknowledged authority on stamp art through his books *British Postage Stamp Design, The De La Rue History of British and Foreign Postage Stamps* and *Postage Stamps In The Making* (a revision of the earlier Fred Melville work).

Personal collections of postage stamp art as such do not exist. Philatelic exhibitions have no classifications for them if they did exist. The outstanding exception to this rule was the First International Exhibition of Postage Stamp Design held in 1953 at the National Philatelic Museum in Philadelphia. Most of the exhibitors, though, were official government agencies and producers of stamps. Fortunately, the elaborate program prepared for this event contained many authoritative articles of lasting value.

Greater philatelic acceptance of the art has been withheld through the influence of old guard collectors who declare that collecting stamps for their alleged art is not philately as they define it. By contrast, general public acceptance has been generous and diffuse. From 1949 to 1952, New York's Museum of Modern Art sponsored a traveling exhibit of postage stamp design. An accompanying press release noted, "Well-designed stamps are seen to have a simple, immediately clear, almost emblematic character. They are dignified and effective tokens of the national competence not only to a country's own citizens but reaching with the postal system to the far corners of the world."

Newspaper and periodical articles about stamps and their collectors are customarily slanted to attract the profit minded reader. Refreshingly different and accurate were "Our Stamps Could Be Artistic, Too" by Aline B. Louchheim (Saarinen) writing in the New York *Times* Sunday *Magazine* about the Museum of Modern Art exhibition, and "Rainbow of Stamps/288 of World's Prettiest" in *Life,* issue of November 30, 1959. This spectacular full color presentation complete with fold-out covers is the best brief for the art yet presented.

Even the old guard was flattered by this lavish paean to their beloved stamps. Further promotion from non-philatelic sources, from those who can see with fresh eyes, may ultimately elevate the postage stamp to its rightful place in the hierarchy of the arts.

(To be continued.)

Designers of Britain's Technology Stamps

The 4d. and 6d. stamps were designed by David and Ann Gillespie. These were their first successful designs. The Gillespies went to Croydon and St. Martin's School of Art respectively and met at the Royal College in the graphic design department. Later they worked in television, taught and freelanced and are now engaged on a variety of design projects, including a 60-foot-high church window in translucent fiberglass, large sculptures for exhibitions in different parts of the world, and the rock face feature for the new mammal house at London Zoo.

The 1s.3d. and 1s.6d. stamps were designed by J. Andrew Restall, who has had previous successes, his most recent being the 9d. and 1s.6d. International Telecommunication Union Centenary stamps of 1965.

19th Century Proofs and Essays of Mexican Stamps

By John K. Bash

(Continued from JOURNAL No. 91, Page 129.)

The Maximilian Issue of 1866

An unusual variety of proofs and essays of this issue is encountered. For the most part, the workmanship of these essays does not appear to be of native origin, and in view of the political situation of the times, may well be European.

Figure 5.

Essays of the type of Fig. 5 picturing Maximilian were lithographed in strips of three comprising a 40c, a 25c and a 10c denomination. The overall size approximates 30x85 mm. with a 9 mm. spacing between impressions. Over the years, the majority of these strips appear to have been cut apart, resulting in three separate proofs. The unsevered strips are naturally more desirable. These essays were printed in numerous colors. However, while in some cases only one or two denominations have been noted for a particular color, the missing denominations certainly existed at one time and may well exist today.

	Unsevered Strip	Single Essays 40c	25c	10c
P90-92 turquoise on white paper	*			
93-95 gold on white paper		*	*	
P96-98 brown on white paper		*	*	*
P99-101 magenta on white paper			*	*
P102-104 red on white paper		*	*	*
P105-107 vermilion on white paper		*	*	*
P108-110 black on white paper		*	*	*
P111-113 green on white paper		*		
P114-116 black on sky-blue paper	*			
P117-119 black on dark blue enamelled paper			*	
P120-122 black on orange enamelled paper		*		*

Note: * indicates variety found; value, unsevered strips of three $20, single copies $3 each.

A similar lithographed essay with values expressed in reales is also encountered (Fig. 6). These also were printed in strips of three (comprising a 2, a 1 and a ½ real

Figure 6.

denomination) in a manner to the "cents" essays described above. Fewer color varieties of this essay have been noted.

	Unsevered Strip	Single Essays 40c	25c	10c
P140-142 rose on white paper	*			
P143-145 black on white paper	*			
P146-148 brown on white paper		*	*	*
P149-151 dark green on white paper		*		*
P152-154 vermilion on white paper		*	*	
P155-157 blue on white paper		*	*	*

Note * indicates variety found; value, unsevered strips of three $20, single copies $3 each.

Another design (Fig. 7) showing Maximilian but with blank value tablets and the denomination "Real" at bottom may be encountered. This essay is attributed to one Delpierre, said to be a Belgian engraver. These may be found as engraved die proofs

Figure 7.

in various colors, centered on rectangles of paper approximately 107x67 mm., but more commonly on closer cut card.

P170 black, on rectangle of ppaer	$20.00
P171 brown, on rectangle of paper	20.00

Figure 8.

Figure 9.

P172 green, on rectangle of paper	20.00
P173 blue, on rectangle of paper	20.00
P180 green, on card	5.00
P181 red, on card	5.00
P182 blue, on card	5.00
P183 purple, on card	5.00
P184 orange-brown, on card	5.00
P185 black, on card	5.00
P186 black, on enamelled card	10.00

Other essays encountered are oval in form and appear to be essays for postal stationery, although this type of postal matter did not appear in Mexico until 1874. Four

Figure 10.

Figure 11.

designs are encountered, all picturing Maximilian in a black center with various colored oval borders, as follows:

Type 1 (Fig. 8) - Maximilian in profile, un real at bottom
Type 2 (Fig. 9) - Maximilian in profile, ½ real at side
Type 3 (Fig. 10) - Maximilian full face, un real at bottom
Type 4 (Fig. 11) - Maximilian full face, ½ real at side

Each type is found in six color combinations as follows:

P200-203	green and black	Types 1 to 4	$2.00 each
P204-207	purple and black	Types 1 to 4	2.00 each
P208-211	yellow and black	Types 1 to 4	2.00 each
P212-215	red and black	Types 1 to 4	2.00 each
P216-219	orange and black	Types 1 to 4	2.00 each
P220-223	blue and black	Types 1 to 4	2.00 each

Another rather scarce essay (Fig. 12) has been noted. This one bears no denomination of value, is found only in red and is lithographed on white paper.

P224	red	$15.00

Next, we have unfinished die proofs of the design of the issued engraved stamp, but with the portion of the inner oval in which the denomination normally appears left blank (Fig. 13). These are scarce.

Figure 12. **Figure 13.** **Figure 14.**

P225	blue	$20.00
P226	maroon	20.00

A somewhat similar die proof is noted (Fig. 14), but somewhat more complete than the foregoing in that the "C" for centavos has been inserted and the area in which the figure of value occurs is in color.

P230	green	$20.00

A remarkable and possibly unique example of the type of Fig. 13 is known. This is a strip of six, each in a different color, and with denominations inserted in the value tablet in India ink. This strip consists of the 100c bistre, 50c rose, 25c green, 12c brown, 6c blue and 3c grey. It is interesting that the denominations of the Maximilian series as finally issued were so changed from that originally contemplated in the above strip. The 100c and 3c values were never issued, while the 12c and 6c were increased to 13c and 7c respectively.

P235-240	3c to 100c, strip of six	$200.00

Finally, plate proofs of the 25c engraved variety are known in brown and blue. These are sometimes noted with consignment numbers "77-1866" or "77-866" and district names "Merida" or "Toluca," but these additions are probably fraudulent. Multiples are known.

P241	25c dark brown	$2.00
P242	25c blue	2.00

(To be continued.)

Czechoslovakia
The 1966 Anniversary Issue

By George W. Caldwell

On February 14, 1966, Czechoslovakia issued a set of adhesive postage stamps commemorating the birth or death of four famous European personages in the field of art: sculpture, painting, literature and veterinary research. Below are the identification indicia.

SCOTT	VALUE IN HELLERS	COLOR	SUBJECT
1362	30	deep green	Stanslav Sucharda
1363	30	violet-blue	Ignac Joseph Pesina
1364	60	rose-lake	Romain Rolland
1365	60	brown	Donatello

The designs were created by Lumir Sindelar, a member of the young generation of Prague painters. This was his debut in the field of postage stamp art. The original dies were cut by Jan Mracek (Pesina and Rolland) and Jindra Schmidt (Sucharda and Donatello). The stamps were rotary intaglio printed in the Czech Postal Printing Plant at Prague.

Stanislav Sucharda (1866-1916) was a Czech painter best known for his portraits made on tin and bronze. He also ranked high as a sculptor. One commentator stated: "His monuments and decorative allegories enriched his art with realism, a poetic quality and monumentality quite unusual in his time." His statues decorate many Prague buildings. The stamp commemorates his 100th birthday anniversary.

Ignac Joseph Pesina (1766-1808), Czech veterinarian, was an outstanding scientist in his field. At the turn of the 18th century he pioneered in the prevention of brucellosis and tuberculosis in animals. He also was concerned with methods of determining the age of animals, inoculation of sheep against smallpox, and combatting the plague in cattle. The stamp commemorates the bicentennial of his birth.

Romain Rolland (1866-1944), French author, is reported to have been very sensitive to social crises and fully aware of the need of a social transformation emphasizing man's dignity. As one of the principal representatives of humanistic tradition in French literature, he was awarded the Nobel Literature Prize in 1915. On another occasion he received the French Academy's Grand Prize for Literature. The stamp marks the centenary of his birth.

Donatello (1386-1466), considered by many as the predecessor of Michelangelo and the greatest Italian sculptor of the early Renaissance, is represented in many of the world's galleries, including Florence, Rome and Prague. His actual name is Donato de Nicolo di Betto Bardi. The stamp commemorates the 500th anniversary of his death.

The Czechoslovakian issue of Jan. 17, 1966, publicizing the European figure skating competition at Bratislava and the world volleyball championship games at Prague were designed by Karel Pekarek, a new comer to the field of stamp design.

Born in 1917, he is known as a graphic artist who studied under Peter Delinger and Zdenek Grossmann. Among his graphic work are numerous posters, book illustrations, industrial art and cartoon film. One of the latter won a gold medal at the 1965 Festival of Publicity Films. Pekarek has close ties with the world of sport, having been a member of the National Ski Team.

INTERPEX Judges Most Beautiful Stamps of 1965

The first special series of International Awards honoring the most beautiful and outstanding stamps used during the previous year were presented at INTERPEX on March 26, 1966. The awards were created and sponsored by Herbert Rosen, organizer and exhibition director of INTERPEX. Mr. Rosen, who is always interested in furthering philately throughout the world, will continue to sponsor these awards which are to be presented annually at these events.

The following are the 1965 winning categories and stamps:

The most beautiful stamp: Austria's St. George single for the "Art of the Danube School," created by A. Pilch and Prof. H. Ranzoni.

The most beautiful set: Papua's Birds of Paradise.

The most beautiful stamp based on an original design: The 6p. value of Malta designed by E. V. Cremona and issued for the 400th Anniversary of the Ending of the Siege.

The most beautiful stamp adapted from a work of art: The U. S. John Copley commemorative.

The most imaginative stamp: The Child Welfare set from the Netherlands, created by five youngsters ranging in age from seven to ten.

The most striking concept of a specific theme: The Israeli set of six "Creation of the World," designed by A. Kalderon.

The stamp most symbolic of the country which it represents: The Japanese issue showing "The Prelude" by Shoen Uemura, issued for Stamp Week.

The stamps with a new concept in blending color, visual effects and design with a sophistication and awareness of contemporary art: The Pro Patria National Days of Switzerland, created by Hans Schwarzenbach, showing paintings taken from the ceiling in the Church of St. Martin.

The best abstract design: The UN issue for the Peace-Keeping Force in Cyprus, designed by George Hamori of Australia.

The stamp with the most outstanding symbols used as a theme: The Greek issue for the Aeronautical Congress held in Athens, September 1965. The symbols in the order as they appear are Earth, Mercury, Venus, Jupiter, Saturn, Uranus, Poseidon and Pluto.

The most effective use of calligraphy in a postage stamp: The Czechoslovakia commemorative for the anniversary of the Philharmonic Orchestra.

The most unusual stamp: England's Parliament adhesive.

The committee judging this year's winners was headed by James Hatcher, an editor for Scott Publications; Otto Kallir, art expert-historian; and George Cyrus Adams, art director, designer and commercial artist.

Design of the Finnish Scout stamp for 1957 was from a drawing by the artist Olavi Vepsalainen. It was engraved by Eero Paakkari.

Aarne Karjalainen drew, and A. Lauren engraved the issue, by Finland, on December 8, 1945 for "Sibelius 80 year."

U. S. Security Bank Note Paper

By Norton D. York

When the fiduciary Demand Notes were issued in 1862 as circulating paper currency, the Treasury Department soon realized that a distinctive quality of paper ought to be used in the future to prevent counterfeiting. Accordingly, the following year Chief Clerk Spencer Morton Clark was authorized by Secretary Salmon P. Chase to inquire into the possibility of manufacturing such a type of paper within the Treasury Building itself.

Later Mr. Clark advised the Secretary that with the help of experts an attempt was made to devise a product which would permit intaglio printing but have a non-photographing, colored, irremovable fibre. This would serve the dual purpose of preventing any counterfeiting and providing a recognizable currency paper. However, he reported that with all of his efforts he had been unable to devise an acceptable product.

Because the local experiments did not prove successful, the Secretary advertised for proposals to furnish a special distinguishing type of bank note paper for use in printing Government securities. Stuart Gwynn of Boston, Massachusetts, responded and produced examples of a vegetable membrane of his own making for which he laid great claims.

After much discussion, a contract was signed between the Department and Mr. Gwynn on October 13, 1862, for the manufacture of his new product in the Treasury Building under his own supervision. Following a great deal of experimenting, Gwynn produced a trial batch of paper which proved to be unsuccessful. However, after correcting the fault the inventor finally produced a paper which was deemed to be satisfactory. It was reported to be insoluble in either hot or cold water; the "spider-leg" fiber had an irremovable non-photographic color; it absorbed ink better and wore better than previous types of paper. In this manner, as the Treasury now had obtained its first distinguishable currency paper, the Secretary, by law, took steps to protect the Department in its sole right of use.

Two events occurred which caused trouble in the initial use of this specialized paper, which is now referred to as "spider-leg" paper. Troubled conditions arose between the manufacturing firm which supplied the basic stock and the Treasury Department, with the result that the use of this spider-leg type of paper was temporarily halted.

A further disturbing circumstance occurred when Lafayette Baker brought allegations against Gwynn, claiming that he had defrauded the Government in the supplying of machinery when he and Mr. Clark were developing the hydrostatic presses for printing on dry paper. Mr. Clark was arrested and confined in jail for a month and then released when the charges could not be proven. Gwynn became disgusted with this unjust treatment and severed all his connections with the Department. Consequently the use of this first distinctive type of bank note paper was discontinued until 1869.

For a further procurement of an exclusive type of bank note paper, the Secretary of the Treasury, George L. Boutwell, negotiated a contract on March 31, 1869, with J. M. Wilcox & Co. of Philadelphia. It was stipulated among other requirements that there should be introduced into the mixture of the pulp red and blue silk fibres as a distinguishing security measure; however, only the short red silk fibres were ultimately used.

Six months later, the Department and the contractors agreed upon an arrangement whereby all of this security paper should include a newly invented protective measure. This consisted of bands measuring three or four inches across the sheets. However, on August 31, 1877, the Treasury Department came to the conclusion that there was a large enough stock of paper on hand to last a considerable length of time and cancelled further purchases. But when an additional supply was needed, neither party to the transaction could come to an agreement; consequently this business relationship came to an end.

To obtain a new source of supply for this type of special bank note paper, the Secretary of the Treasury received a favorable low bid from Crane and Company, located in Dalton, Massachusetts, and upon due consideration signed a contract with them in June 1879 for its manufacture. The stock was a glazed, white, bank note paper with the usual distinguishing feature of red and blue fibres. These silk threads ran from top to bottom, or side to side in parallel lines. The locations of these silk fibres, their lengths and even their combinations were changed from time to time. At one period, distributed fibres were used, which peculiar feature was the result of an error committed at the mill when a spoiled batch of pulp was put back into the beaters and reprocessed. However, when it was observed that such a mixture could be a good deterrent to counterfeiting, it was temporarily adopted.

Due to World War I restrictions, the pure linen supply in the later part of 1914 was so low that the contractor was allowed by permission of the Secretary to substitute one-third cotton. As conditions worsened, the proportions of linen and cotton were changed to half and half on January 1, 1917, and by July had descended to a 75 and 25 per cent ratio. But the worst was yet to come, when by the end of this 1917 decline of linen content, the paper was manufactured solely of cotton.

A return to the former pure-linen status began in March 1921 when a 50-50 formula was adopted, increased in July 1922 to a 75-25 ratio, and finally in the following spring restored to the original pure linen content.

Subsequently, results proved that the all-linen content was not giving the desired factors in both printing and durability, so a return to the 75-25 mixture was adopted. This formula was adhered to until altered during World War II, but no less than a half and half proportion resulted from the war-time restrictions.

World War II conditions so shortened the supply of silk that nylon, in 1942, was used as a substitute. Even this manufactured product had to be replaced by dyed cotton thread until a suitable synthetic fibre took its place in 1950.

Due to the many improvements in the manufacture of paper and of the printing press equipment, especially the adoption of the dry-printing process for paper money in 1954. the linen content was reduced to 25 per cent for currency paper in 1962.

REFERENCE:

History of the Bureau of Engraving and Printing 1862-1962, Treasury Department, Washington, D. C.

In Memoriam

George Ludlow Lee

The Essay-Proof Society lost still another valued member when George L. Lee, Chairman of the Board of Red Devil, Inc., and one of the nation's foremost leaders in the hardware, paint, and building supply industries, died on Aug. 8, 1966, in Portland, Maine while on vacation. He was 65 years old.

Mr. Lee's interests were far-ranging. He was an outstanding philatelist and an internationally recognized authority on the King Farouk "Palace" imperforates of Egypt. He was also Chairman of Sanabria, Inc., Ridgefield, Conn., publisher of the "World Air Mail Catalog."

Other business interests of Mr. Lee's career included the *Glass Digest*, the Lee-Stockman Advertising Agency, *Stamp World,* and several residential real estate developments in New Jersey. Mr. Lee was known in New Jersey and among philatelists as a philanthropist. He gave lands for schools and recreation areas near his home. Donations of stamp collections were made to the Smithsonian Institution, the Cardinal Spellman Museum and other religious charities.

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C—Canceled
E—Essay
E-1—Essay for which there is no corresponding Scott's number.
P—Proof
PX—Progressive Die Proof
TC—Trial Color Proof
S—Specimen
v.—vertical reading up
h.—horizontal
d.—diagonal
t.—top
b.—bottom
c.—center
l.—left
r.—right

1—die impression, large margins
2—die impression, small margins
3—plate impression on India paper
4—plate impression on cardboard
5—plate impression on paper other than India, imperforate
6—plate impression on paper other than India, perforated
8—plate impression from American Bank Note Co. trade sample sheet
9—plate impression from British American Bank Note Co. trade sample sheet
10—Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues

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(Cont'd. from JOURNAL No. 91, p. 143)

Newfoundland

In JOURNAL No. 90, page 87:

The third line from the top of the left column should read 25E-A, not 24E-A.
In JOURNAL No. 90, page 92:
Delete one of the listings;

56TC3. ½ c.

Trial color plate proof on India dim red-brown

This is a duplication.

1911. Coronation Issue

Engraved by De La. Rue & Co. London, England for Whitehead, Morris & Co., the contractors, with the exception of the 6c, 8c, 9c, 12c and 15c values, which may have been engraved by Macdonald & Co.

The 1c, 2c, 3c, 4c, 5c and 10c values were printed by De La Rue & Co.

The 6c, 8c, 9c, 12c and 15c values were printed by Alexander & Son.

104E-A.

Queen Mary

104E-A. 1 Cent.

Photographic and hand painted essay

a. on photographic paper

brown

104TC5. 1 Cent.

Trial color plate proof

a. on white wove paper about .0045″ thick

black

105E-A.

King George V.

105E-B. 2 Cents.

Artist's model consisting of engraved vignette and paste-up hand painted borders.

a. on photographic paper

red

105P1. 2 Cents.

Large die proof

a. die sunk on faint yellowish wove paper about .0035″ thick

carmine

105TC1. 2 Cents.

Trial color large die proof

a. die sunk on faint yellowish wove paper about .0035″ thick

brown

orange

green

black

105TC2. 2 Cents.

Trial color small die proof

a. on white wove paper about .0045″ thick, dated "11 Mar"

black

105TC5. 2 Cents.

Trial color plate proof

a. on white wove paper about .0045″ thick

black

106E-A.

Queen Alexandra

Design adopted for the 10c value

106E-A. 3 Cents.

Photographic and hand painted essay with mss. "10 Cents with a wavey line under it" at upper left corner

a. on white wove paper

dark green

b. same as above, but on photographic paper without mss.

light brown

106TC5. 3 Cents.

Trial color plate proof

a. on white wove paper about .0045″ thick

black

107E-A.

Prince of Wales (now Duke of Windsor)

Design adopted for the 3 cents value

107E-A. 4 Cents.

Photographic and hand painted essay

a. on photographic paper, with mss. "3 cents" with a short line under it

light brown

107E-B.

Prince Albert (later King George VI)

107E-B. 4 Cents.

Photographic and hand painted essay

a. on photographic paper, pasted over the vignette

dark brown

107TC5. 4 Cents.

Trial color plate proof

a. on white wove paper about .0045″ thick

black

108E-A.

Princess Mary (now Princess Royal)

108E-A. 5 Cents.

Photographic and hand painted essay

a. on photographic paper, pasted over the vignette

dark brown

108TC5. 5 Cents.

Trial color plate proof

a. on white wove paper about .0045″ thick

black

109E-A.

Sir Walter Raleigh

109E-A. 6 Cents.

Photographic and hand painted essay

a. on photographic paper

dark sepia

109P4. 6 Cents.

Trial color plate proof

a. on white card about .01″ thick

black

109P5 6 Cents.

Trial color plate proof

a. on faint yellowish wove paper about .0035″ thick

black

E1.

Unissued value

Sir Francis Drake

E1. 7 Cents.

Photographic and hand painted essay

a. on photographic paper

olive-brown

110E-A.

Polar Bear

110E-A. 8 Cents.

Photographic and hand painted essay

Wanted to see for detail listing.

110P1. 8 Cents.

Large die proof

a. on thin white wove paper, with "2/18-23" at top right of proof

greenish-blue

110TC4. 8 Cents.

Trial color plate proof

a. on white card about .01″ thick

black

111E-A

Caribou

111E-A. 9 Cents.

Photographic and hand painted essay

a. on photographic paper

grayish-black

111E-B.

The Arched Rock

111E-B. 9 Cents.

Artist's model consisting of a half-tone cut (a distinct screen can be seen) and hand painted borders

a. mounted on small card

black

111TC1. 9 Cents.

Trial color large die proof

a. on thin wove paper with printed "2/18-23" directly above proof

sepia-brown

a. on thin wove paper with printed "2/18-23" directly above proof and mss. "approved/9 cents" at upper right corner

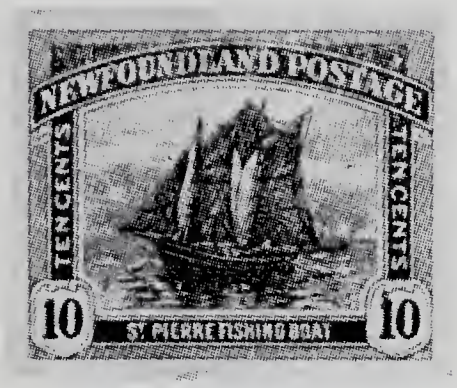
blue-violet

111TC4. 9 Cents.

Trial color plate proof

a. on white card about .01" thick

black



112E-A.

St. Pierre Fishing Boat

112E-A. 10 Cents.

Photographic and hand painted essay

Wanted to see for detail listing

112TC5. 10 Cents.

Trial color plate proof

a. on white wove paper about .0045" thick

black

E2.

Unissued value

Dying Flurry of Blue Whale

E2. 11 Cents.

Photographic and hand painted essay

Wanted to see for detail listing

E4.

Unissued value

Guernsey Isl., Bay of Islands

E4. 11 Cents.

Photographic and hand painted essay

a. on photographic paper

red-violet

E3.

Unissued value

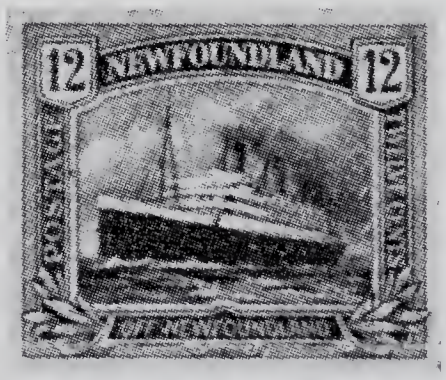
Rolling Falls, Gander River

E3. 11 Cents.

Photographic and hand painted essay

a. on photographic paper

light brown



113E-A.

Off Newfoundland

113E-A. 12 Cents.

Photographic and hand painted essay

Wanted to see for detail listing

113TC4. 12 Cents.

Trial color plate proof

a. on white card about .01″ thick

black

113TC5. 12 Cents.

Trial color plate proof

a. on faint yellowish wove paper about .0035″ thick

black

113TC1. 12 Cents.

Trial color large die proof

a. on thin wove paper with printed "2/18-23" directly above proof and mss. "roved/12 Cents" at upper left side

dark blue

b. on thin wove paper with printed "2/18-23" directly above proof

orange

E5.

Unissued value

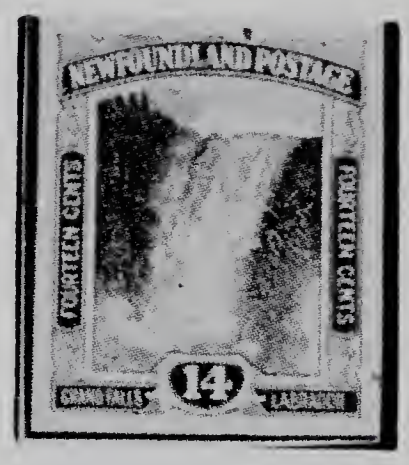
The Steadies, Humber River

E5. 13 Cents.

Photographic and hand painted essay

a. on photographic paper

gray-blue



E6.

Unissued value

Grand Falls, Labrador

E6. 14 Cents.

Photographic and hand painted essay

a. on photographic paper

blue-green

114E-A.

Westward Bound

114E-A. 15 Cents.

Photographic and hand painted essay

a. on wove paper mounted on card

black

114TC1. 15 Cents.

Trial color large die proof

a. die sunk on card about .01″ thick

black

114P4. 15 Cents.

Plate proof

a. on card about .009″ thick

magenta

114TC4. 15 Cents.

Trial color plate proof

a. on white card about .01″ thick

black

114P5. 15 Cents.

Trial color plate proof

a. on white wove paper about .0035″ thick

magenta

b. on white wove paper, about .009″ thick

magenta

E7.

Unissued value

Whaling Steamer

E7. 16 Cents.

Artist's model consisting of vignette made from half-tone cut (a distinct screen can be seen) and hand painted borders.

a. on wove paper, mounted on card

black

1919 Caribou Issue.

Engraved and printed by De La Rue for Whitehead, Morris & Co., the contractors.

From a master die, two secondary dies were laid down. One with "TRAIL OF THE CARIBOU" inscribed on the lower ribbon (PX-A) and one with "ROYAL NAVAL RESERVE" inscribed on the lower ribbon (PX-B). The denominations, "OBIQUE" and the names of the engagements were pantographed on each subject on the printing plates.

PX-A.

1919.

PX-A. Large progressive secondary die proof used for the 1c-3c-4c-6c-10c-15c-24c and 36c values

a. on cream wove paper about .003″ thick

black

117E-A **119E-A** **119E-B**

PX-B.

PX-B. Large progressive secondary die proof used for the 2c-5c-8c and 12c values

a. die sunk on cream card about .005″ thick
size of die sinkage about 56 x 56mm

black

117E-A.

"NEWFOUNDLAND/POSTAGE" in straight lines at top of essay. "3" in oval at each corner. Inscribed "MONCHY", which is the name of the engagement used on the 6c value. Letter "B" at top left corner.

117E-A. 3 Cents.

Engraved die essay, stamp size, with water color shading, die sunk on card.

green

119E-A.

Frame as issued stamp, but caribou is facing right. Inscribed "GUEUDECOURT" instead of "UBIQUE". Letter "A" at top left corner.

119E-A. 5 Cents.

Engraved essay, stamp size, with water color shading, die sunk on card

green

119E-B.

Design approximate to issued stamp, but "GUEUDECOURT" instead of "UBIQUE". Letter "C" at top left corner and in pencil "Appd"

119E-B. 5 Cents.

Engraved essay, stamp size, with water color shading, die sunk on card

red

1920 Provisionals

127E-A. 2 Cents on 30 Cents.

a. Plate essay on wove paper

slate (Scott's No. 72)

surcharge in red

E. 2 Cents on 60 Cents.
Unissued value

a. Plate essay on wove paper

black (Scott's No. 74)

surcharge in red

b. same as "a", but with double surcharge

E. 3 Cents on 6 Cents
Unissued value

a. Plate essay on wove paper

red-brown (Scott's No. 66)

surcharge in red

b. same as "a", but surcharge in black

1923-24 Pictorial Issue.

Engraved and Printed by De La Rue & Co., Ltd.

131P1. 1 Cent.

Engraved by Leonard V. Phillips
Large die proof

a. on faint yellowish wove paper about. .0035″ thick
dull green

131P5. 1 Cent.
Plate proof
a. on faint yellowish wove paper about .0035″ thick
dull green

132P1. 2 Cents.
Large die proof
a. on faint yellowish wove paper about .0035″ thick
red

132P5. 2 Cents.
Plate proof
a. on faint yellowish wove paper about .0035″ thick
red

133PX-A. 3 Cents.

No vertical shading in blocks below both "3" at bottom of proof

Progressive die proof
a. on faint yellowish wove paper about .0035″ thick dated "9. 5. 23."
dark brown

133E-A. 3 Cents.

Designed by Archibald Gibb

Retouched color photo mounted on card with beveled card mat about 88x113mm. Ink dated in upper right corner "27 Novem 22". Ink "C" in lower left corner. Pencil notation "rejected 18-12-22", but actually adopted.

133P1. 3 Cents.
Large die proof
a. on faint yellowish wove paper about .0035″ thick
brown

133P2. 3 Cents.
Small die proof
a. on faint yellowish wove paper about .0035″ thick, stamp size trimmed and gummed
brown
b. on white wove paper about .004″ thick
brown

133TC2. 3 Cents.

Trial color small die proof, Trimmed and gummed

a. on faint yellowish wove paper about .0035″ thick, stamp size
green
dark green
red
violet
dark violet
blue
dark blue
blue-gray
brown-orange
carmine
purple

133P5. 3 Cents.
Plate proof
a. on faint yellowish wove paper about .0035″ thick
brown

134P1. 4 Cents.

Engraved by Leonard V. Phillips
Large die proof

a. on faint yellowish wove paper about .0035″ thick
violet

134P5. 4 Cents.
Plate proof
a. on faint yellowish wove paper about .0035″ thick
violet

135P1. 5 Cents.

Engraved by Leonard V. Phillips
Large die proof

a. on faint yellowish wove paper about .0035″ thick
ultramarine

135TC1. 5 Cents.

Trial color large die proof

a. on faint yellowish wove paper about .0035″ thick
deep purple
deep brown
orange
dark green
deep green
black-brown
dark gray
b. on faint yellowish wove paper about .004″ thick
light orange
red-brown
purple
tan
yellow-green

135TC2. 5 Cents.

Trial color small die proof, trimmed and gummed

a. on faint yellowish wove paper about .0035″ thick, stamp size
light blue
dark blue
red
purple
deep purple
light green
dark green
yellow-green
tan

135TC3. 5 Cents.
Typographed trial color plate proof on India

dull grayish-blue

136E-A.

The Narrows and Cabot Tower
Designed by Archibald Gibb

136E-A. 6 Cents.
Color photo mounted on card with beveled card mat about 113x88mm., Ink dated in upper right corner "27 Novem 22". Ink "F" in lower left corner. Pencil notation "rejected 18-12-22"
sepia

136TC1. 6 Cents.

Upper Steadies, Humber River
Trial color large die proof

a. on faint yellowish wove paper about .0035″ thick
dark blue

136TC5. 6 Cents.

Trial color plate proof

b. on white wove paper about .044″ thick
dark blue

137P1. 8 Cents.

Quidi, near St. Joun's
Large die proof

a. on faint yellowish wove paper about .0035″ thick
violet

137P5. 8 Cents.

Plate proof
c. on white wove paper about .0035″ thick
violet

138P1. 9 Cents.

Caribou Crossing Lake

Engraved by Leonard V. Phillips
Large die proof
a. on faint yellowish wove paper about .0035″ thick
green

139P1. 10 Cents.

Humber River Canyon
Large die proof

a. on faint yellowish wove paper about .0035″ thick
purple

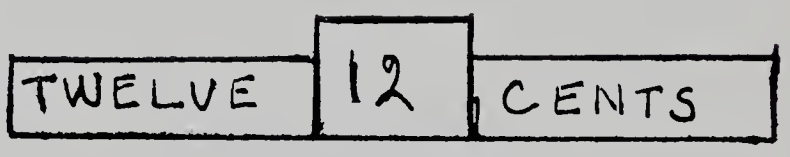
139TC1. 10 Cents.
Trial color large die proof
c. on white wove paper about .0035″ thick dated "27-3-23"
sage-green

140P1. 11 Cents.

Shell Bird Island
Large die proof

c. on white wove paper about .0035″ thick
sage-green

140P5. 11 Cents.
Plate proof
a. on faint yellowish wove paper about .0035″ thick
green



141PX-A.

No shading around "12"
Mt. Moriah, Bay of Islands.
(In bottom value label)

141PX-A. 12 Cents.

Progressive die proof

a. on faint yellowish wove paper about .0035″ thick
brown
blue

(To be continued)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

J. N. Sissons Ltd., Toronto, Canada. Sale of April 13-14, 1966.

Canada

1851	3p red, plate proof on India with "Specimen" in red, horiz. pair	1P3S	$44.00
	12p black, plate proof on India with vert. "Specimen" in red	3P3S	155.00
1859-64	5c red, plate proof on India with "Specimen"	15P3S	17.00
	17c blue, plate proof on India	19P3	26.00

H. R. Harmer Ltd., London, England. Sale of April 18-20, 1966.

New Brunswick

1860	5c brown, Connell plate essay on India with vert. "Specimen" in red, block of 4	5E-A-S	60.00

Nova Scotia

1851-53	1p black, trial color plate proof on card, block of 4	1TC4	38.00

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of May 24-26, 1966.

Canada

1903-08	2c black, trial color large die proof on card with Die No. F-167 and imprint	9OTC1	37.00
	5c black, trial color large die proof on card with Die No. F-168 and imprint	91TC1	60.00

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of April 14-15, 1966.

Canada

1855	10p claret, trial color proof cut from the American Bank Note Co. Trade Sample Sheet	7P8	15.00
	10p blue, plate proof on India	7P3	27.00

New Brunswick

1860-63	17c black, plate proof on India	11P3	5.00

Newfoundland

1887	½c deep red, trial color plate proof on greenish wove paper	56TC5	11.50

H. R. Harmer, Inc., New York, N. Y. Sale of Mar. 1-2, 1966.

Newfoundland

1933	5c-75c black, complete set large die proofs on watermarked paper with Die Nos. in reverse	C13-17TC1	310.00

H. R. Harmer, Inc., New York, N. Y. Sale of April 13-15, 1966.

Canada

1851	12p plate proof on India with vert. "Specimen" in carmine	3P3Sv	130.00

United States

By Falk Finkelburg

Herman Herst, Jr., Shrub Oak, N. Y. Sale of Feb. 18, 1966.

1847	5c red-brown, trial color die proof with cross hatching	1TC1	65.00
1861	3c red, essay, vert. block of 8	Br. 83E-Be	26.50
1869	2c green (2), grilled	Br. 113Ed-E	21.00
1870-71	3c brown, trial color proof on thick experimental paper	147TC6	20.00
1881-82	10c black-brown, trial color perf. proof with O.G. on experimental paper	209bP6	30.00
	10c same as last but in green	209TC6	20.00
	10c same as last, but in normal color	209P6	13.00
1883	2c rose-lake, trial color plate proof on stamp paper	210TC5	20.00
	2c red-brown, plate proof on horiz. laid paper full gum, block of 4	210P6	22.50
1887-88	2c and 4c small die proofs	213P2, 215P2	15.00
1873	1c-90c set, Justice Dept. small die proofs mounted on card from 1904 Roosevelt book	O25P2-O34P2	34.00
	1c-90c sets, same as last but Navy Dept.	O35P2-O45P2	36.00

Vahan Mozian, Inc., New York, N. Y. Sale of Mar. 29-31, 1966.

1847	5c bluish-black, Gavit & Co. Albany essay on bond paper	Br. 1XA-Ec	30.00
	5c and 10c reproductions on card	3P4, 4P4	28.00
1861	2c, 3c, 15c plate proofs on card	73P4, 74P4, 77P4	15.00
1869	1c-90c ten varieties on card	112-122P4	57.00
	5c, 10c orange essays	Br. 115aE-Fd, 116E-Dk	19.00
1873	1c-90c 13 varieties on card	Bet. 157-179 P4	21.00
1890-93	1c-90c set, proofs on card (228 is a pair)	219-229P4	24.00
1893	1c-$5 Columbian issue, plate proofs on card with an extra 10c value	230-245P4	115.00
1894	$2 and $5 plate proofs on card	262, 263P4	40.00
1898	1c-$2 set, Trans-Mississippi small die proofs	285-293P2	185.00

U. S. Private Match Revenues, all on India unless otherwise stated.

1c black, Alexanders Match	RO 3	15.00
1c black, Thos. Allen	RO 5	17.00
1c black, American Fusee Co.	RO 9	15.00
3c black, American Match Co.	RO 11	52.50
1c black, Bagley & Dunham	RO 15	15.00
1c black, Barber, Geo. & O. C.	RO 16	15.00
1c black, H. & M. Bentz	RO 28	16.00
1c black, Bock, Scheider & Co. on card	RO 31	15.00
4c green, Wm. Bond & Co. on card	RO 32	25.00
1c black, F. E. C. Match	RO 59	12.00
1c black, Jos. L. Clark	——	11.00
1c black, Crown Match on card	RO 67	7.00
1c black, W. E. Doolittle	RO 71	22.00
1c black, Aug. Eichele	RO 76	19.00
1c blue, Excelsior Match (Balto.)	RO 83	14.00
1c black, G. Farr & Co.	RO 84	23.00
1c black, Gardner Beer & Co.	RO 86	34.00
1c black, A. Goldback on card	RO 96	26.00
5c black, Greenleaf & Co. on card	RO 102	20.00
1c black, Mansfield, F. & Co. on card	RO 130	15.00
1c black, Maryland Match Co.	RO 131	24.00
1c black, Messinger, A. on card	RO 133	13.50
1c blue, National Match on card	RO 134	19.00
4c black, N. & C. Match	RO 140	19.00
1c black, Reading Match Co. on card	RO 152	16.00
1c black, Reed & Thompson, large die	RO 153	34.00
3c black, The Richardson Match Co. on card	RO 159	34.00

1c black, Wm. Roeber	RO 161	23.00
1c blue, E. K. Smith	RO 168	32.00
1c blue, Swift & Courtney Beecher & Co. on card	RO 174	18.00
1c black, S.C.B.C. Flag	RO 175	17.00
1c black, Washington Match Co.	RO 181	24.00
1c red-brown, Peter Eichele, essay type RO 77		17.00
1c blue, Eisenharts Matches, large die, essay of type RO 80		27.00
1c black, E. W. King essay		29.00

Nathaniel Jocelyn Exhibition

The Connecticut Historical Society, 1 Elizabeth St., Hartford, Conn. 06105, is holding an exhibition from Nov. 7, 1966, through Jan. 28, 1967, of the works of Nathaniel Jocelyn, (1796-1881), artist and bank note engraver. All interested persons are invited to attend.

Accompanying the exhibition is a catalog published by the Society, containing a sketch of Jocelyn's life and a check list of all his known portraits, miniatures and drawings as compiled by his great-grandson, Foster W. Rice. The subject matter is entirely separate from Jocelyn's activities as a bank note engraver, as recounted by the same author in THE ESSAY-PROOF JOURNAL in 1948 and 1960.

Copies of the Jocelyn exhibition catalog may be secured from The Connecticut Historical Society at the above address at $1.50 a copy. Connecticut residents please add 3½% sales tax.

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Reports of Society Monthly Meetings

JOSEPH G. RELNIS, *Chariman* KENNETH MINUSE, *Secretary*

Meeting of May 11, 1966. Present: Mrs. Ehrenburg, Messrs. Altmann, Blanchard, Finkelburg, Jackson, Litt, Minuse and Morris.

Ira Seebacher was our guest and speaker for the evening. His exhibit consisted of essays, proofs, stamps and covers relating to "Sports on Stamps." At the conclusion of Mr. Seebacher's interesting talk, we were amazed to learn that this display was only a small part of his collection of this material, which has won many awards, including one at SIPEX. Due to a misunderstanding, no notes were taken at this meeting, but Mr. Seebacher offered to return at some later date and show some more of the collection, at which time we hope to be able to report in more detail.

Meeting of June 29, 1966. Present were: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Blanchard, Boutrelle, Finkelburg, Jackson, Lipset, Lipp, McIntire, Minuse, Morris and Reinis.

Ben. B. Lipset was our principal speaker at this meeting. He exhibited his award-winning collection of France and Colonies Red Cross issues, which covered essays, proofs, trial colors, souvenir sheets, de luxe souvenir sheets, etc., many of which are rarely seen. His very interesting and informative talk included the following:

The souvenir sheets were issued in restricted amounts, possibly never more than a hundred, usually as few as 20 and on rare occasions, merely five. He pointed out that they were never sold by the postal authorities, only by the engravers to enable them to be repaid for their work. Some souvenir sheets were also presented by the government to distinguished visitors and high officials, some of which later came into dealer's hands.

Proofs of ten were prepared for the postal authorities in various forms, namely "ETATE UNIQUE" and signed, which indicated that they were not complete (essays) and lacked such things as proper descriptions, proper frank costs, surcharges. etc.; also, the Cross appeared as a frame only with color not filled in. All proofs that were printed in black have the Cross filled in with the same color. If they were trial colors, the Cross was filled in with the same trial color.

The de luxe souvenir and the souvenir sheets always showed the Cross in red, as did the Red Cross imperforate and perforated stamps and booklet panes which were in pane of four.

All proofs are now under the control of the government and they must be sealed and numbered by the postal authorities to eliminate speculation as to the number issued and to prevent speculation in price, which is at this time exceedingly high.

This collection is considered one of the most complete known of this material.

Thomas Morris exhibited, from his collection, an interesting group of New York Postmasters in proof form. The most interesting of these were printings of the multiple die of the Washington head beneath which was the issued stamp. These were in several colors on ivory paper. Also shown was his collection of proofs of the 1847 issue, which included small die proofs of the early printings and later emissions along with large die proofs with border cross-hatching; these also were in several colors and were on bond and other papers. There was also shown a complete set of Atlantas, 5c and 10c values in blocks along with two unusual die proofs of the Washington portrait and frame only.

Chilean Paper Money in the New "Escudo" Currency

AN APOLOGY

Through an oversight on the part of the Editor, no credit was given for the reprinting of the above-named article in JOURNAL No. 91. It originally appeared in CHILE FILATELICO, the excellent publication of the Sociedad Filatelica de Chile. Mr. Alvaro Bonilla Lara, a valued Essay-Proof Society member and editor of the distinguished Chilean magazine, gave permission for the reprinting and furnished all the photographs for illustration. Our sincere thanks and apologies to him and also to the author, Derek Palmer.

BRM

Secretary's Report

By Kenneth Minuse, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

1050 Katz, Jerry A., 3947 York Ave. S., Minneapolis, Minn. 55410 (U. S. Essays and Proofs, Scott 563)
1051 Storm, Jackson C., 10 Manning Road, Glen Cove, L. I., N. Y. 11542 (Fractional Currency)
1052 Horovitz, Louis J., P. O. Box 247, Sunnyvale, Calif. 94088 (No specialty)
1053 Schwartz, Richard, 168 Cherry Lane, River Edge, N. J. 07661 (U. S. Locals and Carriers)
1054 Jaeger, Richard, 1905 Superior Bldg., Cleveland Ohio 44114 (U. S. and World Revenues)
1055 Chaffee, Frederick. 15 East Center Street, Rutland, Vt. 05701 (No specialty)
1056 Chemi, James M., 5932 N. 14 Place, Phoenix, Ariz. 85014 (British Commonwealth)
1057 Frenkle, H., 416-417 Masonic Temple Bldg., 333 St. Charles St., New Orleans, La. 70112 (Penny Black, Tasmania, India)
1058 La Vardera, Frank J., 64 Wellsboro Road, Valley Stream, L. I., N. Y. 11580 (U. S. and Canada)
1059 Craig, Dr. Robert L., 2099 W. Macon St., Decatur, Ill. 62522 (Fish, Topicals)
1060 Klein, Philip S., 325 S. Garner St., State College, Pa. 16801 (U. S. Essays and Proofs, R.R.)
1061 Milne, Brian F., 14500 San Jose St., San Fernando, Calif. 91340 (1c Banknotes)

Applications Received

1062 Zapletal, Edward S., 439 Holly Ave., South San Francisco, Calif. 94080 (U. S. Large Size Notes and U. S. Commemoratives prior to 1916) by K. Minuse
1063 Friedberg, M. R., P. O. Box 5431, Cleveland, Ohio, 44101 (Postal Currency) by K. Minuse
1064 Markovits, Robert, P. O. Box 3337, Grand Central Station, New York, N. Y. 10017 (U. S. 10c Registry and U. S. Special Delivery Issues) by K. Minuse
1065 Gessner, George J., 615 Goodyear Ave., Buffalo, N. Y. 14211 (Old Series U. S. Paper Money) by K. Minuse

Change of Address

775 Jacobs, Dr. Lionel, to 1570 E. Colorado Blvd., Pasadena, Calif. 19906
C77 Zalevisky, Sam, to 963 Troy St., Aurora, Colo. 80010
1041 Hein, Richard, to 36 El Paso Place, Salinas, Calif. 93901
986 Pennell, J. Roy Jr., to Box 3005, Anderson, South Carolina 29621
1047 Finkelstein, Arthur B., to 24-11 Parsons Blvd., Whitestone, L. I., N. Y. 11357
990 Donlon, William P., change Zip Code No. to 13503
914 Feldman, Aaron R., to P. O. Box 854, Ansonia Station, New York, N. Y. 10023
190 Ball, Charles I., change Zip Code No. to 44126
363 Scofield, Thomas E., to 960 Grand Ave., Kansas City, Mo. 64106
1030 Combs, Rear Admiral W. V., U. S. Navy, to Commander, Cruiser Destroyer Flotilla 3, Fleet Post Office, San Francisco, Calif. 96601
974 Brown, Dr. Warren, change Zip Code No. to 30327
449 Juhring, John, to P. O. Box 196, Chatham, N. Y. 12037
994 Corning, Robert C., change Zip Code No. to 28345
797 Chalmers, Mrs. Ethel A., change Zip Code No. to 20910
1028 Hahn, Joseph D., delete Lt.
742 Plass, R. J., to 517 Miller, Barrington, Ill. 60010

Deceased

723 Kiefaber, W. H.

Resignations

1033 Faulhaber, Robert E.

Enumeration of Membership

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Gains	12
Losses	2
Net membership in this Joutnal No. 92	249
Non-member subscribers	20
Applications received	4

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There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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#102-11TCP4 (Black), Set Atlanta T.C., **Cat. $82+** ..... **$ 59**
#SAME (Green), Set, Cat. $71+** ..... **$ 49
#129, 130, 131 TCP4 (15c, 24c, 30c) Atlanta Bicolors, many Combin. Avail., **Cat. $65 ea., Cut Close** ... **$ 27 ea.**
VF-S ..... **$ 49 ea.**
#132TCP4 (90c) Same, Several Combin. Avail., VF-S, **Cat. $75+** ..... **$ 69 ea.**
#156-66TCP4, Comp. 5 Colors, Atlanta T.C., **Cat. $346+** **$275**
#SAME, Green Only, Cat. $67 ..... **$ 46**
#158TCP3, (Blk.) Block of 4, C. $20+** .. **$ 8
#163P1, Large Die, Superb, **Cat. $100+** **$ 69**
#165P3, Block 4, Superb, **Cat. $47.50** .. **$ 25**
#208P3, Mounted as Large Die Hybrid **$ 25**
#230-3, 5, 6, 8, 9SE (Specimen Ovpt.) 8 Var., Fine O.G., **Rare, Cat. $240+** .. **$225**
#244SE, V.F., No Gum, **Cat. $50+** ..... **$ 85**
#247SE, Fine, No Gum, **Cat. $65+** **$ 85**
#251P1, Large Die, Superb, **Cat. $30** .. **$ 23**
#260P1, 6"x8" Card, Superb, **C. $25+** **$ 23**
#261AP1, 2¼"x2½" Card, Superb, **Cat. $35+** ..... **$ 29**
#262P1, 6"x8" Card, Superb, **C. $35+** .. **$ 32**
#263P1, 6"x8" Card, Superb, **C. $35+** .. **$ 32**
#264-278SO (U.P.U. Ovpt.) $1.00 is Ty. 2, V.F., O.G., **Rare, Cat. $237+** **$183**
#300-313SE (Specimen Ovpt.) F-VF, O.G., **Very Scarce, Cat. $222.50+** **$167**
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#J1-7TCP4, Comp. 5 Colors, Atlanta T.C., **Cat. $147+** **$125**
#SAME, Blue Only, Superb, **C. $28+** **$ 19**
#O72-82P1 (Treas.-Large Dies) 3½" x 4" Cards, **Rare, Cat. $137.50** ..... **$ 95**
#O1-9TCP4 (Agric.) Comp. 5 Colors, Atlanta T.C., **Cat. $180** **$125**
#O10-14TCP4 (Exec.) Same, **C. $105** .. **$ 75**
#O15-24TCP4 Grn., Brn., Scar., **C. $32 ea.** **$ 23**
#SAME, Black, **Cat. $42** ..... **$ 29**
#O25-34TCP4 (Justice) Brn., Scar., **C. $32** .. **Set $23; Black, Cat. $42** ..... **$ 29**
#O35-45TCP4 (Navy) **Blue, Cat. $35** **$ 25**
Black, **Cat. $46** ..... **$ 32**
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#O83-93TCP4 (War), Comp. **C. $186** .. **$128**
#PR9-32, 81P2 (Small Dies) C. $150 .. **$ 89**
#PR14, 57-79SD (Specimen Ovpt.) V.F., O.G., **Cat. $121** ..... **$ 79**
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